it

No.56, May 9-22, 1969 · 1/6

YOU AIN'T SEEN NOTHIN' YET

Who's got the Fear?

QUITE a few people now know that on Mon the 28th April we were raided by police carrying a different cut-up version of the warrant shown. For those that don't, we'll cut the information down to relevant facts — we're not into a big plea for help on how sad we've been busted; readers should know by now that we are you and you are us, what happens to us happens to you. The thing is to know what is happening and do something about it on all the fronts at which it occurs.

On one front the following facts

(1) (ancient history) We were busted March '67 under the same act, police seized every scrap of paper in the office, sympathy from many quarters, publicity, no charges were pressed, ———— only half our material was subsequently returned to us. (At time of this issue going to press no summons had been taken out.) Subtext: although technically innocent at stage one of the game (the raid) police will not give you a receipt for anything they seize; you have to catalogue what they take yourself which can be difficult under the circumstances. Are laws for the protection of innocent people or aren't they?

(2) In last Monday's raid people attempting to photograph the police at work were threatened. If justice is being done, why should it not be seen to be done? What were the fuzz frightened of?

(3) Apart from about 2000 copies of the last 6 issues the material seized was files relating to small ads and SEALED LETTERS, REPLIES TO SMALL AD BOX NUMBERS.
Subtext on small ads: we run these ads as a service to bring people together who are lonely or have difficulty meeting one another. Other publications — Soho swinger & gay mags etc — also run these ads, generally charging an inflated price, often with a 'club membership' fee payable in advance of 3 to 5 guineas. In other words they are a hustle, but they don't get raided, perhaps because they don't say things like BLACK POWER/LEGALISE POT/SQUATTERS RIGHTS etc. Our small ads don't make money. They just about cover print, paper and administration costs.
Subtext on small ad replies: We check our small ads carefully to see if they are genuine & on the level to avoid people getting hurt. We don't open your private mail.
Warning to those who have advertised with us in the last 3 months or have answered ads: Since the police now have our files, be prepared for a surprise visit from them. SINCE THE POLICE HAVE SEIZED YOUR SEALED PRIVATE MAIL THEY PRESUMABLY INTEND TO READ IT.

(4) As IT and OZ were going to press this week before the raid the police visited the printers. Rolling Stone also prints there. The printing schedule was interrupted, making us late, and giving OZ even more headaches. This kind of intimidation sets a dangerous precedent for censorship before publication. Information is a common property in a free society; the police have no right to a first inspection of it. Subtext: the visit to the printers received little news coverage, despite its implications. However rumours were put about — and not by us — that IT had been withheld at the printers. Everyone knows police harass our street sellers. Not everyone knows that when IT 55 hit the streets some street sellers were moved on by cops who told them IT has been banned. Bullshit.
Advice to streetsellers: when cops hassle you take their numbers. Work in pairs if possible or otherwise have an independent witness at hand. This is your legal right.

Cut-up technique as defined by Brion Gysin and Wm Burroughs: a useful technique to structure what people are really saying, most official statements/mass media editorials are such deliberate mystification. Cut-up cuts the crap, sifts out the emotional load of loaded words that have recurring tendency of telling you where the guy is really at. Select his words. If you want to know what the law is about, tape statements, proceed a prosecution/defence and cut it up, see what happens. Or cut up our front page. Example: Section 3 of 1959 Obscene Publications Act after cut up:

If a Justice of information on oath that Justice may issue the Peace is satisfied by a warrant under his hand employing grounds for suspecting that area for which he acts or being a premises of a stall and search the premises in any of the premises which the constable has reason to believe to be vehicle in that area or a vehicle specified within 14 days to be kept for time, kept them for publication in the Petty Sessions there is a reasonable warrant and to seize stall or vehicle or remove any articles found in the information or any stall or enter (if need be by force) articles and/or to search the publication or for gain or are from time to a constable to gain from the date of the therein find thereon
OBSCENE ARTICLES ARE OBSCENE

CONCLUSIONS

OK, so the heat's now really on for IT, OZ and possibly Rolling Stone. A wandering prophet predicted to one of the IT editors that Black Dwarf might be next. Even Gandalf's Garden — contemplating your navel cuts the producer/consumer habit and is therefore outside the system. If you want revolution — sexual freedom, freedom of thought, freedom to discover who you really are — in short if you want a new world and won't settle for less, then these journals are your only real common culture media. Our suggestion: start more of them. But remember: if you want to change things, however peacefully, those people who like things as they are will make trouble for you. These people are rather the ones in authority or the ones thoroughly conditioned by authority.

INFORMATION FROM OTHER FRONTS

HORNSEY COLLEGE OF ART, LSE, GUILDFORD ART COLLEGE: High-handed sackings of lecturers who were in sympathy with student demands and co-operated with them in sit-ins, strikes and other actions, have precipitated unrest and ill-feeling among the students. Authorities remain blind — they insist on their power to tell students how and what to learn, even to supervise and interfere in internal student problems; the students naturally want to study what they like and live the way they like to develop their talents and interests naturally without being put through an academic grinding machine. We must also not forget the last raid at Essex University over the Parliamentary Committee investigating student unrest (we are unable to comment on this since there is some question that students committed a breach of parliamentary privilege).

YOUNG LIBERALS

A lot of publicity was given to the Young Liberals' Easter Conference where a resolution recommending the legalisation of pot was passed. What wasn't published was that 2 weeks ago police visited the Huddersfield flat of the proposer of the motion, Guy Thornton. They claimed Home Office authority for their visit and asked him to give the evidence and the opinions that led him to propose the motion. Anybody would think they wanted a friendly chat and some advice from him!

Guy, of course, referred them back to the Wootton Report — so had the Home Office not noticed that they had already set up an expert commission on this subject and then refused to implement any of its recommendations?

Obviously the men in blue came to the point — could Guy put them in touch with (ie help them to bust) others at the conference who had supported the resolution, for information.

Meanwhile as they fatten their files on all of us, we must try to get on with the job of creating a world worth living in.

COMMENTS ON ABOVE

"Them and us" terminology is essentially dangerous — the work of Laing & Burroughs in particular shows with great clarity that ideological polarities using this terminology are where the trouble starts. They immediately polarise conflict into warring factions. A prime example of this kind of Them-and-Us mystification is emerging in some sections of the US student activity and Underground press. Naturally there is a great fear in the English establishment that this type of conflict might get imported into England, deny to the traditional British genius for absorbing dissidents by outmanoeuvring them.

After the gratuitous violence of last October's Vietnam demonstration, the general tone of feedback from readers was that this kind of imported violent tactic didn't work to anyone's credit against a psychologically well-drilled police force whose Chief was intelligent enough to counter aggression, bodily or otherwise, with methods that could have been learned from studies in ethological studies such as those of Lorenz or Desmond Morris. Many people considered the French and American revolutionary model basically irrelevant, even abhorrent, here, and hoped that libertarian ideals would be achieved by eroding the system from within as far as possible — by setting up a BIT here, a RELEASE there, a KINGSLEY HALL elsewhere, and gradually bringing about an internal transformation of society. This model is being explored successfully in Holland, and has so far been found to be workable in the framework of a liberal parliamentary democracy. IT has followed the Dutch social experiment with a good deal of critical enthusiasm.

The American pattern is now being imported as feared, but by the authorities and not by the [illegible]. The three examples above — Underground Press, Students & Young Liberals — show how a Them & Us situation is being created by the authorities, and once a situation has been created you have to accept it and work it through. We know that really every one is just people at the core but if the authorities are polarised by their desire to maintain power into defining Us as a threat to Them, and creating a police apparatus of reprisals against this threat, then they must be outmanoeuvred, otherwise things will get worse, the limited freedom we have will become further constrained. NB: Outmanoeuvring has nothing necessarily to do with open confrontation.

continued on page 25

FLUCKS...

IT/56 May 9 – 22 1969
IT is published fortnightly by
KNULLAR (Publishing, Printing & Promotions) Ltd
Copyright © 1969 (UPS member)
27 Endell St London WC2.
Telephone Editorial 01 836 3727
Distribution 836 3728

*IT girl badges still 1/- plus s.a.e.
Annual subscriptions (26 issues)
U.K. & Eire £2. 12s.
Elsewhere £2. 10s.
Air Mail £4. 10s.

DEADLINES FOR NEXT ISSUE
FIRST POST on following days:
Advertising Tuesday May 16th
Small Ads Thursday May 15th
What's Happening Thursday May 15th
Editorial Copy Saturday May 17th

RETAIL OUTLETS FOR INNER LONDON VAN DISTRIBUTION RING 836 3728

PERSONALITY CULT

WRITING
[illegible]
MUSIC
[illegible]
MAGAZ/LAYOUT
[illegible]
DISTRIBUTION
[illegible]
WHAT'S HAPPENING
[illegible]
TIMES THREE
[illegible]
ADVERTISING
[illegible]
BUSINESS
Dave Hall
SMALL ADS
[illegible]
UNDERCOVER [illegible]
[illegible]

Labia !

LONDON ARTS LAB re-opens on Friday May 9 with a Shawn Phillips concert at 9.30pm. The Lab will have a rest/rescue open for [illegible] every day, an environment in which to relax, talk, and be in a gentle place, etc. Love, Lynne

LEEDS

A MEETING on April [illegible] attracted a good deal of support. People willing to organise [illegible] such as dance, drama, painting, poetry etc. came forward. A [illegible] party was organised [illegible] and decorate [illegible] of The George IV Hotel, [illegible] [illegible] that in addition we [illegible] for [illegible] [illegible] of Leeds [illegible] would [illegible] [illegible] 24 hours a day.

A [illegible] in the form of a figure of Christ [illegible] by a group associated with the Arts Lab. [illegible] figure of Christ [illegible] the 32 foot high Radio Centre [illegible] Christ [illegible] [illegible] on the chest, and the [illegible] with a hammer and sickle. On the [illegible] the word 'Vietnam'. He stayed up all day because the [illegible] trouble getting him [illegible], and it got wide publicity [illegible].

BRADFORD

GRAHAM Watson is looking for premises in Bradford Arts Lab to get it together. Wants to [illegible] [illegible] through [illegible] [illegible] and students [illegible] with suggestions about premises.

Write to [illegible] Bradford 9, Yorks. (phone Bradford [illegible])

BIRMINGHAM

BIRMINGHAM ARTS LAB is [illegible] [illegible] expected [illegible]. Arts [illegible] organisation [illegible] without any formal [illegible], decisions being taken [illegible] Monday nights by anyone who [illegible]. This leads to some inefficiency but the principle [illegible] of action and [illegible] people more than [illegible] for this.

On [illegible] things are really looking up with groups working [illegible] (Theatre in [illegible]), Poetry [illegible] and [illegible] Theatre, with the [illegible] of Birmingham on [illegible] [illegible] on Saturday & Sunday [illegible] with [illegible] [illegible] on the way [illegible] [illegible] planning & generally [illegible] work.

All these groups are looking for other people whose [illegible] [illegible]. Especially we've [illegible] space [illegible] [illegible] anything else that you might want to do.

All the modern [illegible] we've got a full programme of films from Angry Arts and other sources, and an increasing number of [illegible] to join [illegible].

Financially we [illegible] [illegible] but [illegible] help [illegible] [illegible] a problem [illegible] [illegible] money coming in, [illegible] recurring expenditure. Hence, any help in cash, kind, [illegible] and [illegible] down the road [illegible] offers of old posters, etc."

Contact Birmingham Arts Lab, 11d Bristol Lane, No. 5 bus from town. Tel: [illegible]

FARNHAM

THE LAB is giving free membership [illegible] and [illegible] S.E. Arts Lab [illegible].

Since our last piece in IT we have had a [illegible] response from people, [illegible] [illegible] people who have got things that they find very difficult to do anywhere [illegible] [illegible]. We would like this Lab not only to be a centre for the 'Arts', but a [illegible] where many things happen, often entirely different. Things should [illegible] [illegible] the egg being the [illegible], and the embryo being the product of it. At the moment [illegible] [illegible], and [illegible] [illegible] take place, if you [illegible], write to [illegible]

We are hoping to attract anyone to do their thing at an open-air 3-day event in September. Poets, [illegible] artists, musicians, friends [illegible] from the [illegible] Farnham School of Art, [illegible] or George Collins, 327 [illegible] Park, [illegible] Harrogate.

[illegible] Tuesday night [illegible] Mick [illegible] Shirley.

On [illegible] UFO [illegible] [illegible] "Yes" "Where [illegible]?" "Yes" "Is good?" "Yes" [illegible] "The will of [illegible] [illegible] achieve [illegible]" "Yes" [illegible] "No" [illegible] "Yes" [illegible] "Yes" [illegible] "Yes" [illegible] "No" [illegible] chosen to communicate [illegible] any particular reason?" "No." "Do you communicate with all who are open to communication?" "Yes." "Will you communicate with us again?" "Yes." "Have you anything else to say?" – "No." "Might [illegible] thought. Do you understand our [illegible]?" "Yes." "Is there [illegible] [illegible]?" "No." [illegible] "Yes." "Will you accept my apology?" "Yes." [illegible] "Yes." "Are you [illegible]?" "Yes." [illegible] "Yes." "Do you know every [illegible] individual person?" "Yes." "Has there been a UFO [illegible] before?" "Yes." "Within our lifetime?" "Yes." [illegible] "No." "Will there be more UFOs after this one?" "No." "Will you communicate with us individually again?" "Yes." [illegible] "Yes." [illegible] will we still be alive?" "Yes." "Do [illegible] people agree with what you're telling us?" "Yes." "Can we help you by telling others of the coming?" "No."

Good [illegible]

GUILDFORD

[illegible]

[illegible] still [illegible] with [illegible] people [illegible] [illegible] [illegible] [illegible] [illegible] we just need an audience and then we begin [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible]

[illegible]

graham

THE LIVING THEATRE Community will be performing at the Roundhouse, Chalk Farm, from the 4th to the 28th June at 8.00pm nightly Monday to Saturday.

The Community will be performing [illegible] [illegible] consisting of FRANKENSTEIN (first performance June 4) MYSTERIES (first performance June 6) [illegible] newest [illegible] PARADISE NOW (first performance June 9) and ANTIGONE [illegible] (first performance June 11). They are being presented by [illegible] and Victor Herbert who [illegible] Jim Haynes and Jack Moore to co-ordinate [illegible] [illegible]. They [illegible] [illegible] [illegible] Living [illegible] and would appreciate all help [illegible]. Especially anyone who knows of a large building in Central London to house the Living [illegible] that month, please contact Jim 242 3407. More next issue.

•

THE POLYTECHNIC Arts [illegible] Monday April 21st and is open 6 days a week from 10.30am till midnight. A programme has [illegible] including poetry readings, [illegible], [illegible] and [illegible]. The [illegible] is [illegible] Street (off [illegible] Street), W1. All events will be [illegible] [illegible] Students Union, tel: 01 580 5991

•

DRUGS & CIVIL LIBERTIES – [illegible] pamphlet, very [illegible] [illegible] of information. [illegible] from the National Council for Civil Liberties, [illegible] High St, London NW1 [illegible] [illegible] [illegible] [illegible] the Wootton Report [illegible] Information [illegible]

•

HOW TO ENJOY REALITY

Instructions for assembling booklet.

(1) Cut around dotted line

(2) Fold at centre vertically in OPPOSITE direction from the way the newspaper folds. Inside spread (or front) now becomes outside

(3) 2nd fold (horizontal) so that p 11 comes down to face p 14, & p 27 comes down to face p 30

(4) 3rd fold p 8 comes down to face p 9 (unnumbered) p 25 down to face p 24

MAKE THESE FOLDS AS SQUARE AND ACCURATE AS POSSIBLE

(5) With title-page facing you cut off white right hand edge (approx 1⁄8") Staple spine of booklet. Cut pages open at top and bottom edge

(6) Enjoy reality while it lasts.

JIM HAYNES [illegible] [illegible] coming to London in June [illegible]. We hope to post photos of them [illegible] [illegible] [illegible] coming to London in June, send us your [illegible]

•

WE HAVE received a flood of letters from people in schools all over the country concerning repression, censorship and general fascist bullshit which is paralysing the progressive [illegible] faction. Apologies to those whose letters we didn't have space to print. For those in Surrey who wish to work with an active organisation on combating this problem (perhaps the [illegible] [illegible] of them all) there is the Surrey Free Schools Campaign c/o K.W. Bennett, 63 [illegible] Road, Epsom. They are organising and welcome contact. People in other areas into the same thing would also benefit from their experience.

•

UNDERGROUND FILMMAKERS are [illegible] for the first time to show their films [illegible] than NEWEST [illegible] the Cannes Film Festival this year. The [illegible] sponsored by the [illegible] [illegible] [illegible] decided to give them a [illegible] for at least 24 hours to a showing of underground films. Tentative date is May 2[illegible]. They have [illegible] [illegible] coming up with a token sum, maybe more, for each film. They have arranged [illegible] [illegible] [illegible]. Contact [illegible] 79 [illegible] 38 [illegible]. Tel: 34 48 95 or 32 11 12

•

GALAXY EXPLODES The Galaxy [illegible] at 99 [illegible] Road has been [illegible]

The new occupants will do all they can to see that any correspondence for any of the Galaxies [illegible] forwarded [illegible] wish that all the [illegible] members would send their [illegible] to 99 [illegible] Road.

HARVEY MATUSOW is compiling a book of prison letters relating to drugs and other civil rights offences all over the world. Some of them we printed in IT, others we didn't have space to print, others again we didn't know about because you have got them. The finished book we hope will be well produced and published with illustrations, and have considerable social impact. All profits will go to a fund for the prisoners. If you have any material for him, send copies to Harvey Matusow, 59 Grove Park Gardens, London W4

•

SPOT THE NARK-CONTEST. Winner this week is [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] plain-clothes [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] people [illegible]

•

THE NOTTING HILL Squatters and People's Association call upon Trade Unionists, Students and Tenants Organisations and others to support their DEMONSTRATION to expose bad housing and abuse the [illegible]. Street Meeting, Saturday May 17, 2.30pm at Colville Gardens W11 (Notting Hill or Ladbroke Grove tubes) followed by conducted tour of area with [illegible], speeches, etc.

•

FREE SCHOOL

AS A RESULT of contacts and meetings at the National Convention of the Left last weekend a number of people are interested in organising an anti-authoritarian free school during the summer vacation for school, college and apprentice militants. There is a possibility that LSE may be available as the venue.

A preliminary meeting to discuss the school will take place on Saturday May 10th at 2.30pm in LSE Room S100.

All interested from all organisations are welcome. Temporary contact: Philip Kelly 41 Cecil's Park N8 Tel 340 6157

NOTES ON LOVE PLAY

WHAT to do that is self-justifying when the great social world is pretty unavailable? Heighten experience and get out of one's self.

— The process of getting Love Play down on paper was a weird and accidental experience. I was [illegible] trying to realise [illegible]. The ideas changed so fast that I couldn't keep up with them. How did it all start and when? It is difficult to say. It was my first real experience that I saw the scripts emerging [illegible] first time. My setting was a [illegible] with [illegible] endless [illegible]. The [illegible] endless [illegible] — for what? I asked this of myself but could not find an answer. All I could get was a mood, a feeling. From [illegible] [illegible] in theory [illegible] about the nature of [illegible].

Writing this play was an entirely new experience. It was [illegible] [illegible], [illegible] into images and symbols that I was unable to [illegible] at the time. I became bigger than [illegible] submerged in the weird mood and [illegible] of my dream-like figures. Sometimes I wondered what others may think of me when seeing it. [illegible] these [illegible] gives no object [illegible] and my [illegible]? Do I see people [illegible] my characters? I just did not know. I [illegible] in strange [illegible], [illegible] as I [illegible] before. Does that make sense? It [illegible] and [illegible] there [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] was I [illegible].

[illegible] [illegible] [illegible] the [illegible] of [illegible] of a new [illegible] [illegible] to [illegible] my [illegible] [illegible] myself. Where [illegible] to start then the [illegible] and [illegible] society? Lacking with people [illegible] [illegible] peddlers of flesh and [illegible] of dreams.

The [illegible] [illegible] [illegible] that [illegible] opens the gates of [illegible] I saw neither [illegible] the flesh, [illegible] now. There [illegible] that play [illegible] game, [illegible] the other.

The play [illegible] emotional [illegible] [illegible] [illegible] the [illegible] to [illegible]. [illegible] people [illegible] [illegible] time seems to [illegible] [illegible] [illegible] flesh [illegible] [illegible] [illegible] [illegible] [illegible] the game [illegible] [illegible] them [illegible] secret and [illegible].

[illegible] [illegible] [illegible] everyday [illegible] beyond [illegible] I was looking for another [illegible] dream only. My characters [illegible] the [illegible] the social [illegible] [illegible] the [illegible], only the rhythm [illegible] [illegible] [illegible] and space are [illegible]. It [illegible] from the beyond [illegible] [illegible] the echo. There is internal pressure under the [illegible].

My sounds and moods are those of the [illegible] language of [illegible] [illegible] of music, dance and painting. I have tried to integrate these in a total conception of theatre. I have been influenced by the language of pop music, the movements of [illegible] dance and the abstract in art.

L. Harris

LOVE PLAY will be performed at the Arts Lab from 13th May for 2 weeks, 7.45pm

Mars speaks to Earth

LONDON APRIL 23 (Light News-Features) England's glorious green coat glistened with raindrops beneath the bright St George's day sun today as we drove to [illegible].

Mars [illegible] [illegible] [illegible] [illegible] April [illegible] [illegible] [illegible] earth.

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] century.

At that [illegible] an Emergency [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Wilson, [illegible] and others [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

The emergency [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Prince of Peace [illegible].

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the Universe.

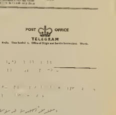
The way [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Christ. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] every man a [illegible].

But maybe [illegible] [illegible] [illegible] [illegible].

[illegible] in London [illegible] [illegible] [illegible].

[illegible] [illegible].

David Bart[illegible]



POST OFFICE

TELEGRAM

Prefix. Time handed in. Office of Origin and Service Instructions. Words.

For free repetition of doubtful words telephone "TELEGRAMS ENQUIRY" or call at office of delivery. Other enquiries should be accompanied by this form and, if possible, the envelope.

[illegible]

THE OUTER EDGE

21 YEARS have passed since Israel made a Declaration of Independence in an [illegible] way dissimilar to the US's. The day before yesterday *Galey Zahal*, the Israeli Army Broadcasting Service, finished sending its four part serialization of *Dracula: The Vampire*. The self same day four Palestinian fighters were killed on the border and one Israeli soldier was listed as dead.

Tel-Aviv is full of Hasheesh, flags and loud speakers, preparing for the Independence Day celebrations. The yearly import [illegible] of [illegible] turns up and with them a good deal of LSD. But, even better, where the 1967 conquests opened a free breach into the Arab countries' commerce [illegible] Hasheesh is no longer a rarity. You can get a joint for three to five Israeli pounds [illegible]. You can also go to the MARSHER SHOT [illegible] Jerusalem's Arab Hash [illegible] smoking dens. You may even find there a scattering of Israeli (both male and female) students, and always some American wanderer [illegible] young long hair rucksack on his back.

The police periodically raid these dens of iniquity but there are always new ones, somewhere. This, in spite of the whole exploding, from time to time. In the new Israeli part of town. Up to now there have been [illegible] period of several months three real disasters: a bomb in the Hebrew University Cafeteria, another one in a Super market, and a whole series of grenades scattered [illegible].

Thus many of the Israelis who used to go night-living in the Old [illegible] remain in their own part of once divided Jerusalem which has now been officially annexed to the State. But Hash [illegible] still go [illegible].

Speaking of Jerusalem: the town's [illegible] Mayor has just made himself unpopular by suggesting that Jerusalem could become the capital of both Israel and an Arab Palestine or of Jordan, if you wish. As the local public is very busy sticking its collective head in the desert — sand, and wishing to accept existence of a Palestine nation and hoping the one [illegible] and [illegible] half million refugees and displaced children will just stay away, he has got now very few chances of being re-elected. But he is a national record. His name is Teddy Kollek and he was, till his election, a governmental party [illegible].

TWO years of conquests and of almost incessant fighting on and beyond the borders have done much harm to this country. True, Israel-controlled territory is now much bigger than the state formerly was. True, the Arabs cannot reach Tel-Aviv and other civilian [illegible] as easily as before; true, the Israelis still hold the upper hand and the Arab countries still talk of an Israel-free Middle East.

BUT — once this was a democracy. Now the British invented Emergency Laws are widely applied — for the time being against Israeli and Occupied ARABS only. THE ONLY Jews who are forbidden, for instance, to leave the ally in which they live are the spouses and wives of Arab students. There are a few although under the religious laws a Christian has to convert to Judaism and a Jew to Islam if he wishes to marry someone of these faiths.

On the other hand, more and more jails fill with terrorists, real or suspect. The hate in the occupied territories is something to be felt, not seen. And no end is in sight.

Still, the occupation has one good effect. It has brought the Palestinian and the Israeli, these twin peoples who have only a single land between them, face to face. For many Arabs, the Jews were some kind of monsters, hangmen and vultures all rolled in one. Now they are forced to live under a remarkably uneven military occupation. No soldiers patrol the streets, except when one of the frequent anti-Israel schoolchildren's or women's demonstrations takes place. It is also true that when something happens — a bomb, a civil undertaking being shot, like those in the last few days in a demonstration [illegible] the [illegible] are there in force with their tanks, half-tracks and helicopters. They arrest a handful of leaders, and things go back to NARGUILA (water-pipe) smoking.

The Israelis, on the other hand, tried to tell themselves for the last twenty [illegible] years, that they were still living among Europeans. They tried to ignore the Middle East. They refused, in their overwhelming majority, to learn Arabic which is considered officially a second language, because of the 300 000 strong Arab-Israeli community.

Now they are forced into a face to face *practice* with Arabs. Each Israeli male serves at least one month a year in the reserves, apart from his three-year draft. This means that one [illegible] of each year he may be posted somewhere where he has to talk, usually, with occupied Arabs. He is forced to the conclusion that he lives INSIDE the Middle East. As the Israeli Muhammad refused to go to the mountain, he has conquered the mountain and forced it to come home.

Thus, a definitive change is felt among the Israelis. They have started thinking in less European fashion. This is at once good and bad.

A NATION which was once proud of its democratic content seems to be becoming somewhat less humanitarian. How much less? This is the question which many of us ask ourselves as more and more cases of alleged torture are brought forward by the foreign and the Arab press.

The April 13 issue of JEUNE AFRIQUE, a Tunisian weekly published in Paris, gives three documented cases of [illegible] procedures which remind one strongly of what the French colonial troops did to Algerian terrorists not long ago. And in a Jerusalem prison, a suspected terrorist was found dead. The occupied Arabs speak of torture in this case too, and the independent Knesset (Parliament) member Uri Avnery has asked for an independent investigation. So have a large number of women, wives and daughters of suspected and other Arab prisoners, who started a hunger strike demonstration in the occupied municipality of Nablus. They were driven away by Military Police.

In short, the ugly head of the monster has risen where it never was seen before. It seems to be an unavoidable corollary of military occupation. In places where a foreign people lives, apart of the fact that the Israeli honestly tries to behave in a human way and to feel [illegible] so. But oppression brings about resistance, resistance brings about repression and brutality and this only leads to even more of the mutual hate.

LACK of imagination has marked [illegible] upon the intellectual life of the country. Israel, as a country using a language which has been dead for two thousand years, has always been somewhat behind the literary and artistic times. It was only in the middle Fifties that we were able to throw away the Realistic-Socialistic ramblings of most of our poets and writers, who still used to write as the Russians [illegible], perhaps because the intellectual elite of the former generation — the one not yet born in Israel — came mainly from the Soviet Union.

Then, for many young Israelis it was a wonder and a thing of beauty to discover the Theatre of the Absurd, Associative Poetry and the French New Novel. All this up to the Six [illegible] days war (1967). This was proved to be a turning point. First, because it made Israel a victorious chauvinistic [illegible] self-centred [illegible]. Second because it became WORTHWHILE to publish neo-Jingoistic [illegible] while good poetry was economically unrewarding. And chiefly, because many young men and girls were just too busy fighting and then going back to civil life, under constant threat of a new war, to dedicate themselves to creative work.

Thus, for the twelve years which have passed, a real lack of artistic imagination has been lived in, or should I say out of? the young dynamic generation. At the same time, the real fighting and the false heroism distilled by the [illegible], music and propaganda machine has created quite a lot of real appreciation for [illegible] pseudo-patriots. Some of them, one should remember, are the self same ones who used to go around handing over to the British Authorities the names of those Israelis who fought for independence, 21 years ago.

The military victory of 1967 was a cultural loss for the young Israeli society. There is almost no new and valuable poetry, no literature of experimental character worth its name, no theatrical creations of any value (although there are few directors worth their salt, who make good theatre out of trash or foreign pieces).

And of course there is no psychedelic art — no music, no structured happenings — and no painting, no happenings, no art of destruction — except the ever-lasting war.

THERE is a very real renaissance in the most unlikely of places: the discotheques. There, the REAL young generation has adopted an American style of dress, song, dance and behavior. They sing of love, not war. And this is so different from what goes on elsewhere that one cannot but wonder how it still happens.

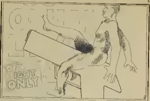
One reason, of course, is that this cultural revolution, Hollywood style, is both a way of getting away from it all and of forgetting that in a few weeks or months you go to the Army.

But — and it is [illegible] to my mind — the rebirth in the discotheques has happened mainly among the under-eighteens, that is, among those who haven't been drafted yet. And although the dancers include hundreds of soldiers in and out of uniform, the thing STARTS among those who haven't yet had the opportunity of getting [illegible] by blood, death and tears.

I don't believe, of course, that one can find the future in these discotheques. But, at least, after listening to the wireless and seeing in the cinema a propaganda short [illegible] starting and the caption: Give For Bonds, and be Part of the Secur[illegible] Effort) — one can go see coloured lights, hear songs and look at dancing girls. And forget, for a while, that we're standing on the outer edge.

Martin Gilder

THE LITTLE BOY OF BRUSSELS



Graphic: [illegible]

LAST NIGHT a little black boy was brought into prison convicted on a drug charge. He looked hardly seventeen and was very frightened as he was marched away from the reception block. You could tell he was feeling homesick already and was probably thinking of his mother.

We prisoners of the 'A' Wing, were on the lawn outside, having our evening exercise at the time. He looked completely lost and bewildered. But as he glanced in our direction he suddenly fixed his eyes on me and smiled. In that fraction of a second his timidity seemed to have vanished and I could see that he was pleasantly surprised to find a familiar face here. I could not recollect having met or seen him before but I did not dwell on that too long. All that was important was that, wherever he had seen me before, seeing me here again as a black friend in this pale sea of pale faces was edifying to his young nerves. I felt good inside, and smiled back and winked at him. His shy sweet smile broadened into a merry grin and his white teeth sparkled like shining pearls against the lovely and smooth dark skin of his face. He was almost ecstatic. A real delighted child!

But just then the white prison officer who was escorting him away caught him with this grin on his face. The officer looked around, wondering what the boy was smiling at. At this point a white lady doctor of about fifty was ascending the steps of the near-by Prison Hospital. And without any shadow of doubt in his mind the prison officer decided that it was this white woman that the black boy was smiling at. The warder's face registered a sadistic rage. And pulling the boy by the ear, the warder jerked his head forward and backward, spitting out a staccato of sweet words in between warnings that if the boy did not keep his eyes off white women, next time he would be put away for life. When the boy tried to protest, even if only feebly, the warder only got angrier and booted him on the arse. And, still mouthing, he marched the boy away towards 'F' Wing. The poor frightened little boy didn't dare look back at me again.

'Keep walking, Bro',' I heard a voice say behind me and felt a brotherly hand on my shoulder. I didn't realise I had stopped. I turned. It was Baba Lawal, a one-eyed Guyanese prison veteran who had lost his right eye in a skirmish with screws some years back, and had adopted an African name from sheer desperation to cling to some semblance of his black identity in white-prison surroundings, that have, over the years, been systematically whittling away his individuality. He was my mentor on racial attitudes in British prisons ... and he knew it a lot better than me. 'Play cool, Bro',' he added, consolingly squeezing me on the shoulder. 'You ain't seen nothing yet.'

But for me, that was enough. A black boy of almost minor age! A mere child! And a white woman old enough to be his Great Grannie. He didn't even know she was there, never mind smile at her in lust. But the white prison screw was quite satisfied that this poor boy wanted to desire this lily-white paragon of womanhood. And must be booted up the ass for it.

Kadir, my Guyanese mentor, told me later that black prisoners convicted of white rape were the most brutalised of prisoners in any jail even more so than political troublemakers like me. And I could well understand it.

But all said and done sex is what Negro-white is all about. The white man believes that the black man's idea of happiness is the white woman; that the black man's dream of heaven and self-fulfilment is diving into white flesh; that every black man on this earth is after white women and does nothing all day and night but think and dream of how to get one in bed, and then goes berserk with desire the moment any white object in a skirt comes along. Which shows how woefully ignorant of the black man the white man is.

In the first place the relationship between the white woman and the black man is not a normal one. It is hardly a relationship capable of inducing 'love' in the normal man-and-woman sense of the word. Love is not possible between them.

Ironical as it may sound, the fact remains that no black man ever makes 'love' to a white woman he does not despise. When a black man is in bed with a white woman he is not looking for pleasure. He is seeking revenge. He sees the white woman, not as a woman but as a piece of England or any other white nation that has ravaged his fatherland. He sees the white woman as a unit of consolation that has, for centuries, been the bane of black manhood. He sees himself as a living proof of one-sided exploitation of human resources in which the whites have become a race at the expense of the blacks. The white man has attained manhood by devastating black manhood culturally, politically, economically. In the West, this devaluation progression has been from the 'Black' to the 'Negro' and back home in Africa, from Chaka and Cetewayo to Tshombe.

The white woman therefore represents the mascot of the white male plunderer, the recipient of the looted booty, the bitch behind the throne of napalm and bayonets. Every piece of jewellery that glitters on her neck has a history of uncounted black toil, sweat and blood behind it. And that blood is still flowing today.

Her mascot value apart, the white woman represents the refined and delicate embodiment of white civilisation and what is beautiful in it. She is also the vehicle for the white oppressors and soldiers of tomorrow, the future threats to the black manhood of our children and children's children. Above all, she is the one thing that the white soldiers and rapists of black women hold sacred, or at least pretend to. Murder: she is approachable and vulnerable.

This makes her the target of black vengeance. From a black man's point of view, she is a symbol of European motherhood, deserves to be raped as a 'forbidden fruit' by the master she has to be eaten, as a personification of all they deem beautiful in caucasianism she deserves to be destroyed.

That is why the black man in bed with a white woman behaves like a destroyer. Every time a white woman undresses and lies down in yours to receive him, it is ... yawning in front of him (As if it hasn't swallowed enough!). Consciously or unconsciously, he is out to blast the hell out of what he considers two fleshy slices of over greedy colonial ... He ceases to be a 'dog' Uncle-Tommishly wagging his tail in joy and becomes a cat and then the wagging of the tail of erection is no longer a servile welcome but a grim vengeful distortion.

His every up and down motion becomes motivated by hate and, like the piston of a roaring locomotive, he descends on her every time like a hammer. He is not making love to her, he is giving her a beating. He knows in his heart he could get just as much satisfaction from slapping her face as he does from sleeping with her but, after what he has suffered in their hands, it is more like hitting an enemy literally below the belt. And what he discharges in the process is not the milk of overflowing love as is often wrongly imagined, but hate-chalked droplets of black venom. That is why he feels the opposite of what he is supposed to be getting. A black man on top of a white woman is a guerrilla activist, grinding to kill.

The tragedy of the white woman, however, is that she mistakes this guerrilla offensive for expertise. With tears welling in her eyes and blood trickling down below to the ears, she acclaims her black assailant as the greatest of lovers and reveres the black race as the most passionate of races.

What she does not realise is that every sex experience she has with a black man is a narrow escape from murder. She doesn't know, poor thing, that every groan she utters during a sex act is sweet music to his black ears and balm to the soul of her black 'lover'. What she sees in the eyes of her black expert is not the fire of loving passion but the blaze of hatred that has stayed dead for a long time. She fails to realise that the black 'lover' tears her apart in bed because he wants to tear her apart literally, from limb to limb, not to kill her outright because, once dead, your enemy is beyond pain. Having torn her apart just sufficiently to keep her panting for breath, he then begins to crack his whip on her in the very anatomical vicinity where her kith and kinsmen had not so long ago lashed his black forebears as slaves. Every downward thrust into her is like a slashing-in of an assegai into the white marrow of her being. And every withdrawal is a preparation for another attack.

This is no sex. It is a protest. A peaceful protest against cohabitation with her. It is like a girl biting a male attacker (during a rape assault) on his lips angrily to show she does not want to bite the very same lips lovingly in a sexual kiss. It is a counter-sex, a sort of spitting at what one finds repulsive. It is frightfully masquerading as activity in order to denigrate.

The black man cannot make love genuinely to the white woman unless he despises her intensely. In short, the celebrated black man's flesh-cravings for white woman is, after all, a declaration of war. War against imperialism in the flesh. War on white despoiler of dark races. War on white domination.

Dr. Martin Luther King, just before his assassination, declared that riots were the voice of the unheard. In the same vein, the black man's genitals have become the weapon of the unarmed.

The black man will only stop fighting the white woman the day he gets himself a weapon to fight the white man. The black man can only stop finding the white woman irresistible the day he learns to find the gun more attractive. He will forget his white mistress the night he learns to hug the gun powder Teddy bear. He can only ignore the white whore when he decides to tame the white whore-maker master who is oppressing both the white whore and himself. There is no other way.

That the black man is superior in bed is a myth. That he performs differently with a white woman in bed is a fact. But this difference is not a reflection of any high degree of skill emanating from any racial idiosyncrasy. It reflects only the frustration of the oppressed black man nibbling violently at the mother of his white oppressors of tomorrow with the only instrument at his disposal.

But the white woman, knowing no better, sticks to her story. And the white man, knowing even less, believes this myth and suffers from a perennially growing xenophobic inferiority complex. And some black men, desirous to be superior at something, even if it is from below, don the mask of testicle-carriers whose only significance in society lies in the potentiality of their genitalia, sublimating away the energy they need to squeeze the trigger in screwing white women. They remain perpetual hewers of wood, fetchers of water and, to use the expression Sparrow made famous, waterers of white gardens.

Is it any wonder that the one and only image of black manhood immortalized in monument in the gardens of Western Europe is in the pose of the Little Boy of Brussels?

Obi Egbuna

Copyright ©Obi Egbuna 1969

jeff nuttall love poems
NEW 100 ONLY
Chas finally got it out
from Unicorn Bookshop Indica Betterbooks &/or ALL GOOD
underground outlets
3 guineas (to pay the printer)
Love Poems (beautiful)

LONDON CO-OPERATIVE SOCIETY'S
OPEN SUMMER SCHOOL
26TH JULY - 2ND AUGUST 1969
AT EASTHAMPSTEAD PARK COLLEGE
WOKINGHAM BERKS

THE SOCIAL REVOLUTION
TODAY & TOMORROW

SPEAKERS: WILLIAM LEVY
STEPHEN ABRAMS DAVID PITT TONY
SMYTHE AND OTHERS

INFORMATION:
[illegible]

bit 01 229 8219
24 HOUR
information
& referal
service

THE WONDERFUL WORLD of WALDO WOMB

4th-28th JUNE '69

THE LIVING THEATRE

Frankenstein	June 4 5 13 14 16 & 17
Mysteries	June 6 & 7
Paradise Now	June 9 & 10
Antigone	June 11 & 12

All Performances start at 8pm

These will be approximately six performances of each production. We have scheduled the first two weeks the second two weeks will be scheduled shortly

Box Office ROUND HOUSE
Chalk Farm Road LONDON NW1
Tel 01-485 9073

PRICES					
	Monday – Thursday	5/	10/	20/	40/
	Friday – Saturday	10/	15/	25/	60/

Please send ...... Tickets at ......s.d. per ticket
for performance of ...... on ......
Cheque enclosed for ......
NAME
ADDRESS

ONGOS

THE first 6,000 ft. or so of the journey took place in complete darkness the beam of light from the daily bus picking up next to bushes and trees. But suddenly at this point it was transformed. In the East an electric stab of light pierced the sky.

The rarified clean atmosphere made spectrum light i was incredibly intense and pure. Eventually this path of light spread to the inky black silhouettes of the mountains beneath. The dips, sways and turns in the road gave an ever changing variety of mountain aspects which continued until the sun rose and changed the focus of light from the sky to the earth.

The bus stopped at the river and the bridge and I got out to begin the two hour climb which would lead me to the village of San Mateo, Mexico. After taking a path for a while I met two people one of whom strikingly resembled a giant, the other an elf. Visually I showed no surprise and on asking the way to the village was told in perfect English to follow them. After two hours of mountain paths and thin air I was glad to find the path widening into a track and eventually to the village.

My companions headed straight for a house in the middle of the only street and introduced me to the witch whom they seemed to know well. She smiled, welcomed us in the native Mixtec dialect and provided many cups of naturally sweet mountain coffee to replace the sweat lost on the climb. Our hut, for by now it was obvious that we three were all be staying together for a while, was slightly separated from the house and followed the typical Central American idea, a thick wall cemented together with dry mud and a roof of palm leaves interlaced over a wooden frame held together by creepers and the [illegible] the floor was hardened earth, very warm and waterproof even at 9,000 ft. Furniture was restricted to an earthen table on which a fire was lit and incense burning.

After an hour of resting the youngest child appeared with three large green cones filled with creepers. In each was about 10 ongos. She placed them on the ground and disappeared. We ate our portion of the mushrooms and waited. The first thing I felt was the presence of a fourth person who was slowly talking to me introducing the aspects of this valley which are so strongly associated with the ongos. After a while I tried to fight this power which was alarmingly strong and disconcerting. I found it impossible and spoke of my fears. Immediately the bond which had been making the single rapport but was broken and I regretfully learned to keep my remarks shut.

Outside the hut the hot sunshine was beating down on the wind rustling maize and flowers. I realised that ritual was so necessary because nature in its variety supplanted it. I met a large girl and an elfin like child, he told me he was ten miles and was occasionally guiding a chicken with a forked stick. It then occurred to me how many people certainly had pointed ears and arched eyebrows together with black hair and eyes, and a very tiny body and head, I closely resembled fairyland! This feeling was accentuated since the journal of my first experience, the people I met on my occasional walks from the hut where smoky wood and incense burnt, were always seemingly reassuring.

All mushrooms that grow in this area are effective regardless of size shape or colour, but it is better to take the ongos either as a pair joined or as a cluster or family of about 5 or 6. A variety called derrumbe are the most effective. These vary in height from about ½ to 3 inches, are pestle shaped and are found in very tightly knit clusters of about 4 to 8. About a dozen ongos are required and these are eaten raw. They are tasteless apart from a metallic sensation which affects the back of the mouth and jaw bone, and the layers of mud surrounding them. They grow in scattered areas through the mountains, but there is one triangular clump which local legend asserts is tended by this little man and which is extremely fertile; the gatherers and sellers ignore the main areas, but over large areas ongos can be found. The season roughly co-incides with the wet season in Mexico for several of the summer months, as the ongos need plenty of moisture and are more prolific in rainy conditions. If it has been raining all night the market will be generous in the morning.

The best time to take ongos is at night. At this time the valley is relatively quiet

Gasca De [illegible]

dry lime labour is quenched in sleep, and activity is restricted to mushroom takers. The smoking wood and incense peculiar to that part of Mexico are again used to stimulate the senses but that is the only aspect of ritual. After a while the whole valley seems to be alive with the unusual. Hand of people taken out by the mushrooms. It was possible to concentrate the chirping of a cricket into a very powerful input which allowed communication to be established with other villagers and animals. The mountains became alive with the possibility of fairies and elves. Life and death, laughter and crying as transmissions were received and relayed.

A feeling of [illegible] with a certain belief that no object was required, was the most powerful situation and afterwards an almost bland confidence of having felt a uniqueness. From now onwards the ties between nature and myself developed sounds mildly communicated for they either barked, mooed, clucked or neighed at the same time. Trees and flowers were the smallest and yet most varied in Mexico they covered every inch of the untamed fertile, self sufficient valley. The carving of vegetation was unique, everything living within each other. Flowers growing out of bushes, bushes out of trees with creepers entwining all into a deep mesh. The food was fresh and delicious, beans and tortillas (maize bread) provided the staple diet with natural coffee. The maize was sweet, and one drank the still combed honey.

The size of the vegetation was reflected in the people and their houses and animals. Everything was in miniature and so at first it was hard to relate to a new perspective, particularly having just come from New York where everything resembles a large box. Eventually with the smiling reassurance of hospitable people, smiling faces and the obvious advantages of a peaceful life it became easier.

One day we made the trip to a waterfall across a deep gorge with rapids. It was possible, with great difficulty, to get behind the fall into a deep cave and hear the river shattering in its fall and the splashing echoes resounding bell-like in the cave. The Gods of the underworld and darkness reflecting the flashing light. It was here that my companions told me in two months time I should be staying in Huautla and reading Lobsang Rampa. They were correct.

Every day in order to repay the village I helped build a number of chaotically conceived schemes, such as a road that climbed a near vertical slope and a hut which if ever completed would have been in danger of avalanching down a fairly precipitous slope. I convinced myself that they must know what is going on and so continued without arguing my fears. Another form of exercise was the two hour walk down the mountain to the bridge and road and back. Every day this had to be done for the ongos sellars gathered there, waiting with their white sacking bags full of leaves keeping the ongos moist. For 30 pesos (about £1) the required amount could be bought. If it is possible to put a price on this type of experience it could be called extremely cheap.

One day after heavy rain I slithered down to this point but could find no Indians selling. I had realised from the first that although protection of property in experience would be far from the thoughts of my hosts, I should not accept her or outstay the hospitality freely given and so taking the weather as a sign I thanked all and asked if there was any token I could do in return. The Indian woman immediately asked for rubber gloves, for besides being a witch, she was also nurse, midwife and ginger provider and of an village cook.

My companions, who had guided me throughout and allowed me a better understanding of the ongos, accompanied me to the bridge and the river, and with the knowledge that we would never see each other again, I left and they disappeared.

Nick

THE RELEASE
REPORT ON DRUG
OFFENDERS
AND THE LAW

is published by Sphere Books, price 5/-. The report is an analysis of the work done by Release since it was founded, compiled from the detailed records of all the cases that Release has dealt with. It is essential reading for anyone involved or interested in the controversy surrounding the use of drugs.

Copies are available in book shops or may be obtained for 5/- +1/- packing & postage from
RELEASE
50a Princedale Road
London W11

Please send me copies

I enclose a cheque/postal order for

Name

Address

'Z' is for Zapple.

Introducing Zapple, a new label from Apple Records.

John Lennon/Yoko Ono (Zapple 01)

'Life with the Lions Unfinished Music No 2'

Electronic Sound.

George Harrison (Zapple 02)

Electronic Sound

I'm interested in Zapple. I'd like to know where my nearest stockist is. Also could you please let me know what you'll be up to next before you get up to it.

Name

Address

Send this coupon to JACK OLIVER (ZAPPLE) APPLE RECORDS 3 SAVILE ROW, LONDON W.1.

THE WHO · TOMMY

IT IS IMPOSSIBLE TO PRAISE THIS ALBUM TOO HIGHLY. As progressive pop music has edged further and further along the line (becoming more and more of a 'fine art' in its own terms the way) certain groups have appeared in the avant garde notably the Beatles starting with Sgt. Pepper and The Mothers with Uncle Meat. The final step however has been taken by THE WHO with a full scale pop opera. Even more important is that this is not a tentative step. "Tommy" is solid and strong and integrated throughout from the first bold statements of theme in the french horn to the slow fadeout of the almost holy final soliloquy. The Who have been working on the idea of opera or [illegible] mini opera 'A Quick One While He's Away' on their A Quick One album (Reaction 593-002). Now they have pulled together the threads of Rock & Roll, progressive pop, social comment and present philosophic developments till they have crystallised into this one project — a massive undertaking which they have been working on for almost a year.

The Beatles chose the Sgt. Pepper theme album idea half way through recording and consequently it acts only as a binding device, the overall togetherness is not evident in the tunes as an inherent quality. The Who have done the opposite and used the operatic form as a [illegible] point for musical development knowing that the band is so strong that no deviations can ever weaken the cohesion. The story line and a musical substantial [illegible] which is referred to again and again (common theme) hold all four sides together and allow the album to work on many levels of meaning, both musical and interpretive. The Who are ahead of everyone.

The story of the opera is as follows: Side one opens with OVERTURE in which the basic themes of the opera are played against each other. It opens boldly with a formal statement of theme in the french horn. A Captain Walker is reported missing in World War I and in the absence [illegible] Mrs. Walker [illegible] birth to Tommy in IT'S A BOY. This track uses the familiar operatic form of a Greek Chorus. This occurs throughout to make the story line clearer. 1921 was originally called "I'm a [illegible]" and explains how Tommy came to be deaf, dumb & blind. Mrs. Walker was seeing the New Year in with a lover when Captain Walker returns unexpectedly and shoots his wife's lover. Tommy sees this occur in a mirror. His mother becomes hysterical and repeats to Tommy "You didn't see it, you didn't hear it, you won't ever talk about it." and the trauma of the event causes a block making him deaf, dumb & blind.

AMAZING JOURNEY deals with the strange situation [illegible] that Tommy grows up in. An evocative piece with [illegible] lyrics. This leads to a DREAM SEQUENCE in which Pete Townshend's tape experiments are revealed by a strong Moon beat. HAWKER'S SONG, the old Sonny Boy Williamson number Eyesight to the Blind. This was originally planned to introduce the Gypsy woman who gives Tommy acid. However the [illegible] have been re-arranged and it now stands by itself starting side 2, a powerful hard rock number with a beautifully executed development.

Side 2 opens with CHRISTMAS in which Tommy's father, in a turn of [illegible] begins to worry. "Tommy doesn't know what day it is, doesn't know who Jesus was or what praying is. How can he be saved from the eternal grave." A [illegible] rocker with choral bridges. TOMMY is left with COUSIN KEVIN who is the school bully and shows how evil and cruel children can be (it brought [illegible] normally). Slightly like Mary Anne With the Shaking Hand or I Was Born With a Plastic Spoon in my Mouth — a traditional WHO sound.

GYPSY (ACID QUEEN) I'm the Gypsy — the acid queen, pay before we start the Gypsy, I'm guaranteed to tear your soul apart. The parents are suspicious of Gypsies and suspect them of unusual pagan arrangements [illegible]

THIS ARTICLE on the Who's new LP "Tommy" appears in place of an interview with Pete Townshend which could not be prepared in time to meet our copy deadline. The interview will appear in a future issue.

Tommy's good time in something else. The acid leads Tommy into a powerful driving DREAM SEQUENCE (UNDERTURE) a beautiful [illegible] driving Rock instrumental with controlled light changes from Moon. Probably the most [illegible] back on the album very crisp and tight in its development. Nice stuff from Pete.

Side 3 opens with a short obscene number, DO YOU THINK IT'S ALRIGHT? where Tommy gets left with Uncle Ernie who is also too much to drink and rapes the boy FIDDLE ABOUT (an Entwistle number). Tommy doesn't seem too upset by this and the track is almost humorous at times. All the time Tommy's lack of sight, speech & hearing has helped him to develop his pinball playing to an [illegible] degree and his skill begins to become famous — PINBALL WIZARD is a rock number issued as a single. The chorus storytellers continue with THERE'S A DOCTOR who thinks he can cure Tommy. He says there is nothing physically stopping him from seeing, hearing & speaking and also finds that Tommy can see himself in a mirror. GO TO THE MIRROR BOY. Tommy looks at his own reflection and begins to use it as his 'guru'. His parents get annoyed that he doesn't respond to them as [illegible] spends all day looking at his reflection in the mirror. TOMMY CAN YOU HEAR ME? They SMASH THE MIRROR and the disappearance of his illusionary self (mirror image) causes a sudden rush of consciousness. He emerges to a total awareness of universal consciousness (represented by normality, being in possession of all if one assumed) but the rush of consciousness takes him on through to a God-like awareness. A great [illegible] rock number. Tommy finishes with his soliloquy (I'm a) SENSATION.

A chorus of newspaper headlines proclaiming Tommy's MIRACLE CURE [illegible] only [illegible] by SALLY SIMPSON's sad story. Sally [illegible] against her parents [illegible] a book of her father's life and [illegible] of Tommy's sermons. By now he is a Billy Graham/Maharishi figure. She gets hurt by the police as they throw her off the stage & has to have 16 stitches. She finally rebels by marrying a musician. There are touches of John Sebastian's My Name is Jack and John Lennon's Rock high notes towards the end to give the trend meaning rather than musical. This type of [illegible] build up of a number figures often in this album set, introducing a theme to refer back to a literary element (story) rather than musical. Tommy saying I'M FREE is the most [illegible] this year [illegible] but very complex time signatures. Tommy wants to spread his awareness about instead of keeping it to himself. He invites everyone to join him in WELCOME and as the crowds grow he builds larger and larger premises. A series of linked album pieces [illegible] and develop the story. (Some of this [illegible] followed by a short [illegible] line. Three false endings to this track indicates a time period ending possibly the NOW, the rest of the album continuing in the distant future.)

The gathering becomes TOMMY'S HOLIDAY CAMP as Uncle Ernie reappears to capitalise on developments. This track continues from the [illegible] commercials on The Who Sell Out album (Track 612 002). Tommy's camp provides blindfolds, earplugs and corks and each person gets "your very own pinball machine". However a whispering dissent grows till eventually the crowds shout WE'RE NOT GONNA TAKE IT.

The crowds couldn't take a religion with [illegible] rules and regulations. Tommy now [illegible] forces them strictly to get them to mind and see the value of a normal life. Tommy ends with a final assertion of his own state of self-awareness which remains.

Miles

FRANK ZAPPA

Versus the teenage archetypal America theme (part 6)

FRANK ZAPPA IS LIKE THE ALCHEMISTS: they would repeat the same experiment month after month one set — times for many years till the materials they were working with became so used that they developed new properties and one day jelled into the Philosopher's Stone.

Frank [illegible] of themes, [illegible] old one [illegible] new angles, [illegible] with strange [illegible] [illegible] the strongest [illegible] naked [illegible] [illegible] [illegible] YOU [illegible] progress of a [illegible] [illegible] Mother [illegible] Wil [illegible]

[illegible]

[illegible] Robert [illegible] [illegible] down.

[illegible] Uncle Meat [illegible] [illegible] Jesus [illegible]

[illegible] The Teenagers [illegible] 1955 [illegible] the Penguins 1955 [illegible] Knight 1956 [illegible] Africa [illegible]

Mr Green [illegible]

[illegible] Uncle Meat [illegible] Zappa versus the Teenage America [illegible] Theme [illegible]

Zappa's 6th Album UNCLE MEAT Reprise 2024 (2 Vols.)

This album opens with a rehearsal Zappa [illegible] Uncle Meat [illegible] Suzy Creamcheese [illegible] Teenage America [illegible] Zappa [illegible] Zappa [illegible]

Dog [illegible]

Mykel

JOHN SCHOFIELD
01 836 2890 2899

EAST DF EDEN

Double-R Productions
present
AMORY KANE DEVOLUTIONINGS TIM HOLLIER
Wigmore Hall
36 Wigmore St, London W1
Thursday May 22 7:30
[illegible]
Box Office [illegible]
or [illegible]

Snide Comments, Vicious Rumours and Downright Lies...

[illegible]

However [illegible] THAT THE STAFF OF THIS RAG ARE FULLY OPEN TO BRIBERY & THE CORRUPT TRANSACTIONS OF LARGE SUMS OF MONEY!

TIM'S THING

TIM BOLLER [illegible]

VERY MISUNDERSTOOD

ON TUESDAY [illegible]

CHRIS COPS IT

CHRIS WELCH Melody Maker's [illegible]

ANOTHER DEGREE FAHREN

DEVIANTS TO GIVE free concert at St. Pauls [illegible]

FROG GROUPIE HUNTER COPS IT

WHEN ASKED by French [illegible] Fairport Convention's Sandy Denny [illegible]

ZAPPED AGAIN

FRANK ZAPPA [illegible]

TINY TASTE

RORY [illegible]

PEEL'S PROGRESS

[illegible]

COCKNEY ANGELS

[illegible]

HEAVING D

THE [illegible]

GROUPIES AGAIN

[illegible]

TRANSATLANTIC

[illegible]

FUGGED AGAIN

THE [illegible]

CRICKET COCK UP

THE [illegible]

MORE PEEL

[illegible]

CAMDEN CONC

[illegible]

MAFIA

[illegible]

TRAILERS

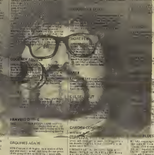
[illegible]

CATS

[illegible]

BLUES

[illegible]



ROYAL FESTIVAL HALL

[illegible]

PENTANGLE

[illegible] MAY 1969 [illegible]

Midnight Court

Lyceum Strand WC2

Friday 9th May

Return visit by Special Request

King Crimson

Savoy Brown, Juniors Eyes & Turnstile

SPECIAL GUESTS MIMI & LASANDRA

AMOEBA LIGHTSHOW DJ ANDY DUNKLEY

SPECIAL FILM CLIPS OF STEVE WINWOOD BRIAN AUGER TRINITY MOODY BLUES MANFRED MANN JULIE DRISCOLL LONG JOHN BALDRY ROD STEWART YARDBIRDS GEORGIE FAME, GRAHAM BOND etc.

Admission 15/-

Tickets [illegible]

This
Poster,
in full colour,
is
FREE!
with every
copy of
BEGIN
HERE
EUKS 7262
a splendid
collection
of goodies
from

elektra
albums
old and
NEW!

Distributed by
POLYDOR
RECORDS LTD

elektra
Records present for your

AMAZEMENT

AMUSEMENT

TITILLATION

DIVERSION

&

SUBVERSION

An OUTRAGEOUS collection of exotic, erotic, electric, eccentric, phono-graphic albums falling into the much-publicised but barely understood category

UNDERGROUND

The first lady of the Underground **NICO** A super star to end super stars.
THE MARBLE INDEX EKS 74029

Prepare to be outraged/ shocked/ or bored
THE HOLY MODAL ROUNDERS
THE MORAY EELS EAT THE HOLY MODAL ROUNDERS EKS 74026

DAVID PEEL
The sing-a-long song book of the Underground
HAVE A MARIJUANA EKS 74032

DAVID STOUGHTON
[illegible]
TRANSFORMER EKS 74034

[illegible] ELEKTRA [illegible]
BEGIN HERE EUKS 7262
[illegible]

EARTH OPERA
THE GREAT AMERICAN EAGLE TRAGEDY EKS 74038

All available in sparkling monaural or head widening stereophonic

SOUNDS

[illegible]

BOB DYLAN — NASHVILLE SKYLINE. CBS KCS 9825

[illegible]

Mick

DRASS & WILD STRAWBERRIES — COLLECTORS Warner brothers WS

[illegible]

Mick

JOAN BAEZ — ANY DAY NOW Vanguard Vanguard 1305?/S.

[illegible]

Neil Innes

JOURNEY THRU AN ELECTRIC TUBE MIKE MAINIERI Solid State 39/6

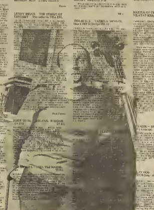
[illegible]

Steve

LENNY BRUCE — THE BERKELEY CONCERT Transatlantic TRA 195.

[illegible]

Mick Farren



BORN TO BE — MELANIE BUDDAH 37 6d.

[illegible]

THE NATCH'L BLUES, TAJ MAHAL 17/6d.

[illegible]

IS THIS [illegible] LONAX Apple

[illegible]

Mick

AORTA CBS 8375

[illegible]

Mike

THIS IS SUE — VARIOUS ARTISTS. Island IWP 3 (Budget Price)

[illegible]

FAKE — TONS OF SOBS Island ILPS 9?

[illegible]

Miles

BUNKY & JAKE L.A.M.F. Mercury SR 61199

[illegible]

Miles

MASTER OF THE SITAR — USTAD VILAYAT KHAN Parlophone PCS 70 2

[illegible]

Mick

DONOVAN — ROTARY CONNECTION Concept. CRLS [illegible] 37 6d.

[illegible]

SALTY DOG — PROCUL HARUM A&M [illegible] 179 (Regal)

[illegible]

Mick

BLIND BOY FULLER — ON DOWN Saydisc Matchbox SDR 143

[illegible]

Roy

SAVE THE LAST GHERKIN FOR ME — MIKE ABSALOM Saydisc SDL 16?

[illegible]

Roy

RON GEESIN STARTED PLAYING jazz piano [illegible] with The Original Downtown Syncopators. After a gruelling gig around Europe, Scotland, England and the USA, he settled down in Notting Hill Gate and began to do solo [illegible] work. He discovered the tape recorder. He began to compose [illegible] the piano [illegible]. In the age of group music he is unique. He is very [illegible]. He doesn't seduce an audience, he makes them participate. He talks to them [illegible] he progresses [illegible]. And when he isn't performing he composes. For films, for TV, for his own [illegible]. He [illegible] in the best possible way and they respond

but may be I'm being optimistic because by the time the British government has finished with it [illegible] to make them [illegible] for a person to be stumbling along and to be good people, then conditions won't be better for making compositions.

How do you react to your audience?

I treat them [illegible] both collectively and individually [illegible] members [illegible] and therefore they must be given every opportunity to [illegible]. As the situation is at present, there is a stage usually and an audience and the two are very separate. So the performer is [illegible] in a superior position to the audience so that they, the audience, feel [illegible] from the very outset. Therefore you [illegible] group for most of the evening and I [illegible] set for half an hour [illegible] they will [illegible] up and roar because I give them all the opportunity to do so whereas the beating groups have developed this whole thing of great volume to [illegible]

Has anybody ever really got [illegible] you yet?

[illegible] penny [illegible] beerglass [illegible] Norway [illegible] 50 anyway. I'm [illegible] release. I've never left the stage in [illegible] stage [illegible]

What sort of environment do you prefer to play in?

The places where one can put on a fairly unrestricted show or [illegible] have the audience put on the show for you — these places are normally in universities and colleges though these too have severe restrictions. Inevitably they are designed by the Council who have their architect [illegible] and the hall was usually designed twenty years or more ago and is badly [illegible] because the money

What are you doing with electronic sounds?

Electronic music can be anything manufactured from anything. There's a huge amount you can do with electronics at live performances. There are machines that are sensitive to different kinds of smell and can translate these into sound. The same with light. The [illegible] those used by pilots in the war — you put two microphones under the jaw where you talk and it transfers the noises from your throat passage. You can use one as a loud speaker and [illegible] by putting them close together you get the most fantastic screams, whines and things. It's just a question of having the discipline to be [illegible] work [illegible] of those lines. That's the important thing. There are a lot of people that say anything goes — including me at times — [illegible] — but this has all been done before by the so-called avant-garde. It would be possible for many people to get into these things and have a merry time with them. But it all depends on the people whether they would use the machines to increase their powers of [illegible] — increase the power of the great [illegible]. There is always the danger of de-

NNLOOSSS!—

FREEEEEESKROONGEISSPLUNTIN

FOUR YEARS AGO I DISCOVERED FOR THE FIRST TIME THE MEDIUM OF THE TAPE RECORDER. I think I have discovered it long before but up to the age of 18 I spent my time [illegible] a lot of crap in Scottish society and learnt [illegible] in terms of my being an ex[illegible] person [illegible]. Since then there has been a slow [illegible] through [illegible]. I consider the first LP I made as [illegible] the beginning because it's called A Raise Of Eyebrows — and that wasn't [illegible]. And due to my environment, [illegible] half [illegible] house and [illegible]. I [illegible] tape recorders too much as a pure form of [illegible] films and theatre and doing a lot of live performances. Once I'm in the house I hope that I will be more [illegible] and I'll have [illegible] tape [illegible] anyway — my live performances. [illegible]

How would you describe your music?

As regards [illegible] music I find [illegible]. The only thing [illegible]. Some of my music is not music at all [illegible]

ably springing up. And a lot of people rely on this [illegible] to get their [illegible] which is very sad because they are just relying on a weakness. Now I might go to a place and there's no stage [illegible] — it may just be a room cleared out with a piano [illegible] and everyone sits on the floor in which case I will perform my [illegible]. I will perform my character to them which is [illegible] my belief that everyone performs their character to everyone else [illegible] performance, it's not just a state of being which is one of the things we have to get over. [illegible] This is what I would like to see happen [illegible] great interest [illegible]. Anyway, depending on what I feel like that day, I may go to these [illegible] situation and let the audience take over right from the start [illegible] [illegible]

[illegible] what [illegible] does the [illegible] to do with [illegible] now? [illegible] electric [illegible] groups playing from a great [illegible] hall because [illegible] electricity. And the whole [illegible] is a complete farm [illegible] anything [illegible] everything [illegible] designed ten years ago [illegible] properly [illegible] performers [illegible] properly. They know [illegible] [illegible]

[illegible] the equipment [illegible] tape recording [illegible] back to [illegible] like someone having a nervous breakdown [illegible]

How do you feel about composing for so many media?

One of the reasons why perhaps Mozart and people of that vintage were more efficient in their output was because they had severe limitations. They had an orchestra (or part of an orchestra) and the human voice. All that time these were the [illegible] limits. Now we've got all amazing things. We've got radio, television, people [illegible], people [illegible], discs, tape, video-tape, books, magazines, papers. And all these are media that can be composed for. We've all got this great [illegible] thing about anything creative [illegible]. If kids could be taught at school that they themselves are compositions and everything they [illegible] composition [illegible] in the same way that people [illegible] I feel this. I believe composing is [illegible] thing, but it [illegible] by the political [illegible] system that has gone right off its bloody rocker. One should be able to take into account composing for all different media. I'm very much aware of [illegible] when I'm composing.

People occasionally say to me, "You try to do too much Geesin, why don't you concentrate on one thing and become a [illegible] on the banjo or the [illegible] [illegible]?"

I'm not [illegible] whether to [illegible] [illegible]

THEATER-POT-THEA

IRVING ROSENTHAL

[illegible]

30

PRECEPTS OF THE GURUS

IT IS GREAT JOY TO REALIZE
THAT THE PATH TO FREEDOM
WHICH ALL THE BUDDHAS HAVE TRODDEN
IS EVER EXISTENT
EVER UNCHANGING
AND EVER OPEN
TO THOSE
WHO ARE READY
TO ENTER
UPON

[illegible]

W. Y. Evans-Wentz Oxford University Press

POT IS A REALITY KICK

3

One who has the experience needs no way ... the world of explanatory language, which ... a limited sharing ... of the whole phenomenal show ... A few people don't like the experience and ... back to the language ... [illegible]

From the Post Manifesto to End the Bourgeoisie, The Marihuana Papers, Edited by David Solomon, Bobbs-Merrill Company, Inc., New York, 1966

POT IS A REALITY KICK

ALLEN GINSBERG

[illegible]

16

16 One has to climb very high to see very ...

TER-POT-THEATER

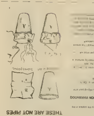
[illegible]

15

CONSTANTIN BRANCUSI

ENDLESS COLUMN

[illegible] Targu Jiu, Roumania, 1937



THESE ARE NOT PIPES

22

POT IS

SIMON VINKENOOG

[illegible]

6

CUT ME UP + BRION GYSIN + CUT ME UP

Hachich ... respectfully and gratefully ... my Princess ... the Chien ... My Principal ... the Machine ... My Principal ... [illegible]

LETTER TO SIMON VINKENOOG

27

Dear Simon

... months ago I have been ... [illegible]

MARIHUANA AND THE ACT OF LOVE

ALEXANDER TROCCHI

[illegible]

26

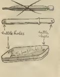
LETTER TO THEOPHILE GAUTIER

My dear Théophile,

Hashish will be taken at my place next ... under the auspices of Moreau and Aubert-Roche. Will you be joining us? ... [illegible]

All yours
F. Boissard

19



THESE ARE NOT PIPES

HASH IS H

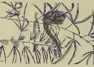
23

[illegible]

Cut along dotted line

3rd FOLD
24
25

don't



smoke

8 PARAHIGHWAY

AUTOSALVAGE

1st FOLD

3rd FOLD
28
21

TIME FOR CHANGE
JOHN HOSEVAGE

5
12 THE FOUNTAIN OF YOUTH

Sheldon Cholst M.D.

VERY VERY VERY VERY VERY VERY
HENRI MICHAUX

2nd FOLD

HOW TO ENJOY REALITY? SEE PAGE 2

2nd FOLD

Gemini 4 June 3 1965

ED WHITE'S RE-ENTRY
17
3rd FOLD

1st FOLD

TUNE IN

TIME FOR CHANGE
29
30
3rd FOLD

4
13
WHATWHO?

PETER TOWNSEND

LIGHT
HANS VERHAGEN

Cut along dotted line

[illegible]

[illegible]

Keef Hartley

Sacked into Success

Oh see me if a record company won't let me like it either unless they could use it as a gimmick. Which is of course a comment on the whole society. An awful lot of people don't seem to realise that when they're talking about a new society they say 'Yes but it wouldn't work because [illegible] because' for an old reason that was to do with an old society — they never completely remove themselves and go into the new society in their brains and I think of that as totality. There are some accepted conventions in our society like [illegible] like christmas. To me its become an [illegible] forced leisure time and enforced love time and its all wrong. People go out to buy their presents and love each other and their faces are so pained and stretched with tiredness from seeing that spending all that money. I don't give christmas presents now. Neither do I congratulate people coming of age whatever that means because one never comes of age one just lives through life getting what all the time or in some cases getting more stupid all the time. What I want to be is a composer not a musical labourer. I do try and use my own method of english word arrangement —make a kind of expressional language. Mind you if it's not in a form the most dew-eyed dribble comes out. I have been asked if Dada was a strong influence on my work, but I wasn't aware of Dada when I started. I've just arrived at this situation. I have arrived at a sort of a superstate which leads me to believe that surrealism is just another part of the Establishment Group which normally has just been [illegible] by the ruling body of the system. People who have managed to get out of that and [illegible] become more [illegible] themselves have more freedom of mind and movement.

Sara

[illegible]

Mark

Fanarfare presents

THE MOTHERS OF INVENTION IN CONCERT

friday 30 may at 7.30 pm & 9.45 pm
town hall, birmingham

saturday 31 may at 6.00 pm & 8.30 pm
city hall, newcastle

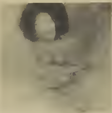
sunday 1 june at 6.30 pm & 9.00 pm
palace theatre, manchester

tuesday 3 june at 6.30 pm & 8.45 pm
colston hall, bristol

thursday 5 june at 6.30 pm & 8.50 pm
guild hall, portsmouth

friday 6 june at 8.00 pm
royal albert hall, london

Data lent by Polydor records



W~ALK~ O~N~ G~UILDED~ S~PLINTERS~

HOT ROD PAPPA · MARSHA HUNT

TRACK 604 030

The skin is black in colour. The cranium is about seven and a half inches in length and six inches in width. As the queen had no hair on the crown of her head twenty strings of hair were put there with many plaits of hair one foot long each hanging from them. The upper teeth are prominent and the breasts had wasted away through weakness and old age.

THUNDERCLAP NEWMAN

'SOMETHING IN THE AIR'

TRACK 604 031

THIS IS AN ORIGINAL THUNDERCLAP NEWMAN PRODUCT

A VERY WELL RESPECTED RECORD PRODUCER recently informed me that Led Zeppelin were the ONLY band that we're going to elevate themselves to the realm of the Nice, Jethro Tull, Ten Years After etc., out of the current British [illegible] neither he nor his company have any financial interest in the band. So you can possibly realise how full the scene is here and how much of a reputation Jimmy Page has for all the really heavy guitar freaks. Page however has many years behind him as a much good guitarist and, as one can gather from the Led Zeppelin's first LP and their live performances, is well able to demonstrate his prowess as a fingerboard athlete and his originality as a musician.

Page was off with the group to the States a couple of days after we met him. [illegible] London's romantic Soho, a Page which [illegible] just what he thought of the [illegible] scene.

JP: [illegible] I think there really is no.

M: [illegible] you say that there's a greater [illegible] between musicians [illegible] a certain amount of [illegible] these days, [illegible] a few [illegible] years ago?

JP: Well yes, but that doesn't really constitute a 'Scene'. Over there in Britain there are some good bands around and a few record companies pushing things but it's the [illegible] that matters at all. In America the big difference is that most of the cities have a couple of FM Underground Stations and they keep everybody informed about what is happening nationally, which groups are coming to town and they play the records that the groups they're talking about have made. So the kids are fully aware of everything that's going on. In Britain, after we'd formed the new group, nobody wanted to book us because we weren't called the Yardbirds. In some cases they did book us and when we got to the gig we'd find that we'd been billed as the Yardbirds! That situation just wouldn't occur in the States. Of course, once we'd been to the States and began to make a name for ourselves, all the British promoters wanted to know. It's such a drag. At first I thought the kids were going to crumble before it had started properly.

M: Do you feel the radio has a large part to play in this?

JP: It is very important, but over here the BBC have effectively killed the progress of 'underground' music. I know the policy down there: there's a reviewer who gives new releases a listen, [illegible] just ONE thing on it. I feel the Radio One concept of what a groovy record should be is WRONG! [illegible] selected to [illegible] and they only play six, I think it is, records per week. It's amazing that they should be allowed to do that. It's only John Peel and that other guy, er Pete Drummond, who can play any of the good stuff. The only producer who really [illegible] is Bernie Andrews.

M: He just took over the show from Pete's [illegible]

JP: Oh what a bloody drag, he was such a great guy, really involved in what he was doing. Who is going to replace him, do you know?

M: Well I think it's a guy called Peter [illegible] who produced a few night rides.

JP: Oh well. Night ride was a show I liked. Not the sort of thing our group could be on though, but it had a lot of good things to say, presented a good variety of course.

M: However, I wish they could put it on every night.

JP: Yes. Well I used to agree with you but then I realised that if you put it on every night you'd be falling into exactly the same trap as Radio One now with, say, the Jimmy Young show. I mean think about lorry drivers going across the country every night, they'd get pissed off listening to the same sort of stuff every night with no alternative station to switch to. There really needs to be an alternative.

M: Well there is Radio Andorra.

JP: What's that?

M: Well there's this postage stamp country in Europe with a bloody great transmitter, more powerful than Luxembourg and you can record shows in London which are sent out and broadcast from Andorra. [illegible] this country [illegible]

JP: Well that's great, somebody really ought to take advantage of that before the big companies get hold of it and make it into another Radio Luxembourg scene. I really don't understand why the British just accept everything that's laid on them without trying to resist.

M: Do you think that the record companies are starting to realise that fan to the [illegible]

jimmy page

[illegible] you [illegible] we [illegible]

JP: Well [illegible] there is nothing else. I listen to them and [illegible] Alan can't go on [illegible] the same rubbish forever. I hope that [illegible] some more to programme stuff [illegible] other matter that [illegible] sort of thing you hear on [illegible] every week. You can [illegible] tell them as many things [illegible] I do think that many of the important people in the business are becoming [illegible] they used to be, so maybe they'll try and effect some changes.

M: The material on your first album covered a lot of styles, heavy [illegible] ballads, blues, contemporary [illegible] is that you are trying to widen the scope of your music?

JP: Well all the things on the album are things that just seemed to be natural for the group to do. There's no reason to stick to one style of music ourselves.

M: Except that [illegible] to produce [illegible] things [illegible] in a studio [illegible] completely simple?

JP: Not really. We do the same arrangements on stage as we did on the album. As a group we don't want to be put into a category because we are bound to develop individually and therefore the group will always be changing. That was the trouble with the Yardbirds, everyone expected us to be playing harmonica like Sonny Boy Williamson so we had to do it even though he wanted to get into different things.

M: Was that one of the reasons why the Yardbirds split?

JP: Well yes, I suppose so, but there were so many things involved, it's never that simple. We split when we were enormous in America and forgotten over here. It was a very strange situation to live with.

Mark

UMIST Union Socials

Altrincham St., Manchester 1

Present

Sat 10th May FREE & GROUNDHOGS

from the U.S.A.

Sat 17th May STEPPENWOLF

JOHN FAHEY

Sat 24th May SOFT MACHINE

STEAM HAMMER

DROPPINGS FROM THE STABLE

MY FIRST DUTY IS TO APOLOGISE, to Pye Records for saying that Cube Records are now entirely independently from them. They are in fact continuing to be distributed by Pye Records [illegible]

If you have ten minutes to spare and are near a record shop please go in and read the [illegible] on the back of [illegible] LP called LEVIN. They are very [illegible] and were written by Pete Drummond (Late Trip [illegible] Radio 1 [illegible]

I seem to have annoyed some white people in the last couple [illegible] Apologise for [illegible] the records [illegible] and [illegible] but [illegible] 'Sundatom' a lot [illegible] and the group that I don't [illegible] like us [illegible] anyway

I heard a very good group last week called McKenna Mendelson Mainline. They are [illegible] Records. The sound they play [illegible] heavy blues [illegible] and the group playing [illegible] Mike McKenna [illegible] Tony Nelson on drums. They [illegible] because they [illegible] 01 542 [illegible]

From the 9th May onwards [illegible] to give passes to everyone [illegible] the Midnight Court on Friday nights, a [illegible]

[illegible] what happened [illegible]

[illegible] LP [illegible]

Nick [illegible] will be released [illegible]

[illegible]

[illegible]

Simon Stable

roy harper

— IT BOOBS AGAIN

IN OUR LAST ISSUE we ran the text of McGoohan's Blues' a song from Roy Harper's current LP 'Folkjokeopus' in the form of an advert (which incidentally Roy paid with [illegible] a nice gesture we wish a few of the people would [illegible] in these days of massive printers bills and [illegible]) We typeset it rather more hastily than we should and made a few mistakes, so here, together with our deepest apologies, are the relevant bookings

Line 2 should read 'Wondering whether the water the wind to the [illegible]

Line 6 should read 'She weighed up the gains and the losses and [illegible]

Line 16 should read 'And my [illegible] watching [illegible] the [illegible]

Line 42 should read 'Are the eyes the [illegible] following [illegible]

Line 55 should read [illegible] good [illegible] you've never [illegible]

And we missed out the following passage between lines 93 & 94

[illegible] ground ready [illegible] day
Under the [illegible] on my way
[illegible]
After [illegible]
As I [illegible]
And I [illegible]
And I'm [illegible] I don't care where
I'll [illegible]
[illegible] the sky the shattering midnight [illegible]
And [illegible]

Pop Protest

The Media is the Message

POP IS A MEDIUM which in this country and, to a lesser extent, in America, is only realizing half its potential like a man who has learnt to walk but hasn't yet mastered running. Any art form once it all into the techniques of product marketing and planning, ceases to be a recreation, it becomes a commercial culture and a media with all the concentrated communicative powers that are intrinsic to media. This power is either ignored or misused and everyone in progressive rock ought to pick up and evaluate the possibilities and then start using them in a constructive way.

IT is a commercial vehicle, we're in the commercial business as we believe that we are an exchange and vehicle for ideas that are largely ignored by other media. But with a circulation which hovers between forty and fifty thousand, our effectiveness is limited, whereas pop/rock music is within [illegible] and has the potential to turn people on to good things but we cannot. Massive amounts of bread are spent, rightly or wrongly, on getting records heard by this vast market and yet what do we hear? The pitiful mouthings of seventeen year old teeny bopper turn-ons, the moon-june-spoon syndrome has lost have changed little since my dad grooved in Oxford bags, the aimless crooning of smarmy housewives' heroes — it is all so much crap. And yet a lot of people in this business (as we in the business refer to it, quite frequently in fact), know that there is talent waiting to fill the cost of the Good British Public but vested interests and/or organizational incompetence and manipulation prevents it from making it. There is also an incredible amount of talent being foisted on us by managements and hypefreaks who should really know better — that is as true of progressive music, where shortage of talent and musical ability can often be over-ridden by the phrase, 'Well man, like they may be pretty far out but they're just doin' their thing' as it is of the straight pop scene.

THE BIG HYPE

THE FACT that so much that is of material merit is allowed to fester in provincial beer halls and recording managers' offices is not my main worry, however. What is more significant is that very few groups are using the media (as distinct from the medium) to communicate on a social level, a music, perhaps is more powerful to arrange groups than any other. Certainly there have been protest songs, a few groups, such as the Deviants and the Doors, to varying degrees expose and decry the sick part of our social machine and the odd singer/songwriter such as Roy Harper who may [illegible] committed to doing something about it all, but they are drops in the ocean. They haven't got the big hype going for them like the MC5, The Mothers, the Fugs, Tim Buckley etc. The whole hype business is, morally speaking, highly questionable but in the States it has helped to redefine a good proportion of the hype, then people such as the aforementioned getting their message into a lot of heads. It doesn't happen here because nobody with enough bread, influence and conviction is really into that scene.

As long as the business is run the way it is and I must admit that it's run pretty well, all things considered, within the peculiar confines of the British character and economy, it's going to be very hard for what we say a British Social Comment Group to play a useful role in the pattern of things. It's all too easy to sell out to diluted protest, hidden [illegible] that might as well be left unsaid amongst the deluge of plastic [illegible] that weekly turn our ears into pink [illegible]. It's even easier to play a music that says nothing except I love you darling and after I've kissed you twice and we've spent our honeymoon in the [illegible] (on some revolting coach trip) we'll settle down in a nice secure future raising two small children (who'll be brought up just like us) in our nice suburban semi.

TURN ON THE LOVE AFFAIR

MOST of the cats who read this are quite aware of the basic intolerance and inhumanities of society, we don't really need to be turned on to it. But the bulk of our age group doesn't and they are missing out on liberation, which is a trip in itself, a fucking mindblowing trip. Who's going to turn them on, Mick Farren (Deviants), Peter Green (you guessed) or Steve Ellis (Love Affair)? No prizes for guessing who's in the best position to do it and none either for guessing whether they'd be likely to or not. But the time for it to happen is now because rock music is at a very interesting stage in Britain. The straight pop mags are [illegible] their circulation dropping, presumably because people who can be bothered to read about rock are somewhat tired of being treated to the same old meaningless crap about what Engelbert has for breakfast. Record companies find progressive LPs selling alarmingly well. Promoters find straight pop groups drawing power starting to [illegible]. Fairly soon they're all going to own up and apply the same showbiz principles to the WHOLE of the progressive music thing as they do in pop and although, as a result, we might hear a lot of nice music we might miss out on hearing and seeing someone make use of the media in a way that could help this goddam country out of its evolutionary rut.

I want to see a band who can scream and shout about the dangerous thoughtlessness of the great grey society about the brutality of our cops and the stupidity of all our laws. I want to see a group inciting a riot. I want to see some action. It's written on the wall, the mood is right. It's [illegible] to fight [illegible] with music in the same way the press and the telly [illegible] but rarely do fight it, because rock is now a media. Sure it has only a means to [illegible] for most people but because we've now applied new rules to the way it's run [illegible] it's also a weapon. Let's use it.

Mick

A FAIRY-TALE

A NUMBER of musicians from various well known bands in London and, it was revealed to IT in an exclusive interview this week, formed an organization known as the Pink Fairies Motorcycle Club And All Star Rock And Roll Big Band whose aim is to promote subversion and fun during the summer of 1969.

The membership at present wish to remain nameless, although in the coming months the Pink Fairy in full colours will become a familiar sight on the streets of the city. The Club also has no central address but interested messages can be mailed to IT (telling all the) Membership is [illegible] strictly limited to musicians, bike riders, road managers or people with other outstanding personal attributes, and indeed all prospective members are subjected to close examination as to suitability.

FAIRIES IN THE STREETS

At present a series of weekly events are being planned that will extend, hopefully, through the entire summer ranging from cheap-admission or free benefit shows to open air concerts and happenings in the streets and parks. These events will not be limited to just the London area however but will extend into major towns throughout the country. The leading Fairies are at present searching for the use of premises in which to [illegible] their events and also considering the purchase of a power generator for use in the open air.

JUST GET DISGUSTED

The representatives of the Pink Fairies that we talked to were adamant that the performers at their events should take part, and involve the audience in what is happening. It is no good coming to one of our scenes with some sort of "Tony Palmer" [illegible] attitude. If you can't get down with what we're doing, then you will just get disgusted. We aim to bring some of the old-time feeling back into the world before it is too late, [illegible]. We asked them if in fact, what with the nature of the club [illegible], was nothing more than an elaborate joke but this was strongly denied. We're quite serious, a scene like this is an ideal situation for musicians to relax and enjoy themselves [illegible] and [illegible] it also be a chance for the audience to enjoy themselves on a very basic level. We would like to see cats like Steve Took and Hank Marvin [illegible] up with us. With the tacit and [illegible] co-operation of the [illegible], we think we have a good chance of making it a great deal [illegible] right now.

Mick Farren

[illegible]

JOHN FAHEY

Rush LPs Release

BLIND JOE DEATH

[illegible]

DEATH CHANTS, BREAKDOWNS & MILITARY WALTZES

[illegible]

Not to forget

THE TRANSFIGURATION OF BLIND JOE DEATH

[illegible]

Transatlantic

[illegible]

KLOOKS KLEEK

Railway Hotel West End Lane

West Hampstead Tube

[illegible]
KEEF HARTLEY
SPICE

Tue May 20
LOWELL FULSOME
GORDON SMITH

HOWLING WOLF
JAN DUKES OF GREY

[illegible]

relatively
FREE RECORDS
WITH THE PURCHASE
OF OUR COLLECTOR'S ITEM
THE WIZARD'S MANUAL.
FOR A MERE £2, WE'LL
SEND YOU A DUTY FREE GIFT
ANY ALBUM BY ANY ARTIST

1. SEA MAIL INCLUDED. ALLOW 30 DAYS
2. ADD 10/- FOR AIR MAIL
3. DOUBLE RECORD ALBUMS, TWO MANUALS
4. SECOND CHOICE PLEASE SOME ALBUMS NOT IN STATES

THE MAXWELL STREET CO
633 W DEMING PL
CHICAGO, ILLINOIS 60614
U.S.A.

Long Haired Records from

Simon's Stable

287 Portobello Rd W 10

[illegible]

LONDON JAZZ CENTRE SOCIETY PRESENT

MIKE WESTBROOK'S METROPOLIS

May 18 7.30 p m

ALSO JOHN SURMAN OKT

MERMAID THEATRE E C 4

[illegible]

FARX [illegible] MANDRAKE PADDLE STEAMER [illegible] GROUNDHOGS + STRAY [illegible] UNION BLUES [illegible] KEEF HARTLEY [illegible]

Janis

JANIS WAS WANDERING [illegible] and goofing with her band when I [illegible] at the Albert Hall. She was [illegible] nervous [illegible] an artist who is expected, as a result of massive publicity and repute to be a super star.

[illegible]

THE BIG LURCH

[illegible]

RAISE YOUR ANATOMY

By the time the star [illegible] stage [illegible]

[illegible]

WHITE SOUL

[illegible]

Mark

Bob Dylan
Nashville Skyline
(S) 63601

Leonard Cohen
Songs From A Room
(S)63587

Tim Hardin
Sweet For Susan Moore
And Damion (S)63571

The Byrds
Dr. Byrds & Mr. Hyde
(S)63545

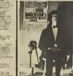
Blood Sweat & Tears
Blood Sweat & Tears
(S)63504

Mike Bloomfield & Al Kooper
The Live Adventures Of
Mike Bloomfield & Al Kooper
Double Album For 50/- (S)66216

The Revolutionaries are on CBS

CBS Records 28-30 Theobalds Road London WC1

[illegible]



IAN ANDERSON'S COUNTRY BLUES BAND

Mike Absalom

Ian Anderson

AN INTERVIEW [illegible] with IAN ANDERSON of Ian Anderson's Country Blues Band [illegible] progressive and experimental [illegible] Also [illegible] added to the general [illegible] all the time

REC [illegible] how are things going?

[illegible]

R. Why did you form the group anyway — you were doing well as a solo artist

[illegible]

R. About your new album ([illegible] being played at the time).

[illegible]

R. What do you think of the [illegible] revival [illegible]?

[illegible]

R. Any groups you really dig?

[illegible]

R. Have you got any real influences?

[illegible]

Country Blues
IAN ANDERSON
BLUES BAND
new album
Stereo Death
Breakdown

save the last gherkin for me
mike absalom
SDL182

ONE STOP ONE STOP

New Releases
Leonard Cohen
'Songs from a Room'
+
Harvey Mandell
+
Moody Blues
+
Eire Apparent
etc

ONE STOP RECORDS
at
40 Sth Molton St W1
01-629-4200
+
97 to 99 Dean St W1
01-437-9559
2 The Square
Richmond, Surrey
01-940-2029
+
13, Gateway House
Piccadilly
Manchester
061-236 8314

CLITERATURE, BABY

BOOKS IN THE SHOPS: ROCK & OTHER FOUR LETTER WORDS devised by John Marks and with the [illegible] pictures by Linda Eastman [illegible] you can't photograph [illegible] Bantam Books.

[illegible]

We know of [illegible]

No one likes to be [illegible] underground, it is cold, damp, dark and insanitary and prolonged confinement leads to serious personality disorders. Everyone except a handful [illegible] would rather be [illegible] But [illegible] underground [illegible] a release [illegible] free [illegible] own [illegible] ability [illegible] moves using the latest techniques in applied psychology and [illegible] mechanics.

[illegible] faces of [illegible] the Board [illegible] professors of [illegible] or in the police [illegible] and officers, we are not free.

THIS IS
THE ORIGINAL U.S.A.
NUMBER ONE HIT!

dear 'it

Dear IT

PSYCHIATRY KILLS.

And it MIGHT KILL you, so Mandy We think [illegible] IT/54. Don't we know it.

"We is CAPA, which stands for Campaign Against Psychiatric Atrocities, as" the headline to this letter is one of our battle cries. We are a new protest group and another facet of the multilateral appeal which IT, and for that CAN BE, what IS GOING TO BE before too long, friends, before too long.

Our scene is what goes on in psychiatric wards and wings. For the [illegible] information of [illegible] what goes on, [illegible] put always, lies [illegible]. People in white coats come with [illegible] and if there's too much [illegible] talk in you, they are [illegible] down [illegible] pumped through you, or [illegible]. Once you are in [illegible] you'll be under heavy [illegible]. Go inside most mental hospitals or [illegible].

We in CAPA [illegible] about all this. [illegible] which [illegible] Machine, and those [illegible]. And we march. [illegible] and we [illegible]. We are [illegible] welcome [illegible]. Contact us [illegible].

Yours [illegible]

Mike Barnett
19 Allingham Ct
Haverstock Hill
NW 3
SWI 6693

Dear IT

[illegible] from Color [illegible]

[illegible]

[illegible]

D[illegible] G[illegible]
[illegible] Sussex

Dear [illegible]

[illegible]

[illegible] Don't [illegible] Yes [illegible] the Vi[illegible] Yucca [illegible] After [illegible] Sandbox [illegible] other peace [illegible]

How goes it [illegible] Gem[illegible] Stay

[illegible] Rome and [illegible] I [illegible] traps.

John
Casa di Lavoro
Via Fonte Urbano I
Castel Franco Emilie
Modena Italy

[illegible]

Dear

[illegible]

[illegible] THE "LISTS AND [illegible] THEY SAY!

[illegible] WHEN THEY [illegible] public [illegible] Police to protect them [illegible] members of the community [illegible] National Council of Civil Liberties.

Yours faithfully

A LIBERTARIAN

Dear IT

I'm glad to see people are revolting against the totally [illegible] system [illegible] was expelled for possessing a copy of IT.

I [illegible] a group which is trying to fight [illegible]. Recently we have completed the setting up of the [illegible] Arts Lab. [illegible]

G. Wright.
Surrey Free Schools Campaign
47 College Road
Epsom Surrey

Dear IT

May [illegible]

[illegible]

[illegible] OUT

I [illegible]

[illegible]

The Shaved Heads
Aldenham School
Elstree
Herts

Dear IT

Tetanus [illegible] drug [illegible], the spores being very [illegible] and occurring in many [illegible] places. Yet it can safely be prevented by three shot injections of Tetanus toxoid (i.e. Tetanus vaccine). The second needs to be given [illegible] after the first the third 6-12 months after the second. Most busy [illegible] carry out the procedure. [illegible] For the established role of [illegible] vaccine [illegible].

Love

A Digger Medic

Dear IT

When IT first gave space to the [illegible] because they could get space nowhere else, IT was breaking new ground. There now exists [illegible]. This, possibly because of the good coverage it brings us, [illegible].

Last time I had [illegible].

Because each IT's [illegible].

Yours faithfully

Larry Law
57 Kiln Ride
Wokingham
Berks shire

Dear IT

[illegible]

[illegible] C.N.S.H. [illegible]

Yours [illegible]

Mike Eley
20 M[illegible]
M[illegible]
Bangor Caernarvonshire

Lesson of the spider

A SPIDER'S web is one of nature's most wonderful sights, especially when there is dew on it. And a spider cannot live without it. The web must be linked in some way with the spider's nervous system.

Recent experiments on the effects of feeding spiders the LSD drug have produced some remarkable results.

After taking the drug on sugar some spiders stopped spinning their webs and abandoned their own control. When bigger doses were taken, the spiders made webs—but often in three dimensions instead of the normal two.

These abnormal webs are of little use to the spiders, who could die if they were not "hand fed."

It seems reasonable to suggest that if the small doses given to spiders have such a bad effect, the normal human drugs can seriously affect our nervous system, too.

My advice to anyone tempted to try LSD is to remember the spider's web and not to be caught.

WEEKEND
DOCTOR
IS HERE TO HELP YOU

WRITE TO HIM AT NORTHCLIFFE HOUSE LONDON, EC4

What a load of crap! A 3D web is a work of art—
Why should spiders think about food all the time too?
Ed

small ads

MESSAGES

[illegible]

PERSONAL

[illegible]

PREGNANCY TESTING

[illegible] Phone [illegible] 4444.

LOVE

INFORMATION
[illegible]

[illegible]

TRAVEL

[illegible]

PHOTOGRAPH ACTUAL SIZE–FROM SET 3

[illegible]

One Set	[illegible]	or $2.40
Two Sets	[illegible]	or $4.40
Three Sets	[illegible]	or $6.50
Four Sets	[illegible]	or $9
Five Sets	[illegible]	or [illegible]
Five Sets	[illegible]	or [illegible]
All Six Sets	£5	or [illegible]

[illegible]

GAY YOUNG MEN WITH STYLE & POISE & LACK OF CLOTHES

16 SUPERB, BRAND NEW PHOTOS OF GAY YOUNG MEN

[illegible]

[illegible] REFUND GUARANTEE [illegible] LONDON W8

SONS OF THE SUN

[illegible]

WILDCATS — A BRAND NEW SET OF 5 SUPERB PHOTOS FOR ONLY [illegible]

SPANISH JOYS — A 2ND NEW SET OF 5 SUPERB PHOTOS FOR ONLY [illegible]

HOT CATS — ANOTHER NEW SET OF 5 SUPERB PHOTOS FOR ONLY [illegible]

* SPECIAL OFFER ANY 2 SETS FOR ONLY [illegible] OR ALL 3 FOR [illegible]
7 DAY REFUND GUARANTEE
ALL SENT BY 1st POST, IN A PLAIN ENV. (SEND CHEQUE/P.O.) [illegible] NOW FROM — MANNERS (ART) DEPT [illegible] CRAWFORD ST., LONDON W1

NOW! For the BROADMINDED UNINHIBITED SWINGING SET!

BLUE CIRCLE & INTRO CLUB
For Personal Contacts
EXOTIC ✱ ✱ BIZARRE
Send 10/- for club Mags and Application forms.
INTRO + BLUE CIRCLE
[illegible] N.10.

X FIRST CLASS PHOTOS OF YOUNG MEN AT PLAY, [illegible] only 16/-, or a sample of 4 for [illegible]
5 SUPERB FEMALE MODELS [illegible]
ALL THESE PHOTOS WILL COME UP TO YOUR EXPECTATIONS OR YOUR MONEY REFUNDED [illegible]
[illegible] PUBLICATIONS [illegible]

PUSSYCATS A BRAND NEW SET OF 5 SUPERB FEMALE PHOTOS IN INTERESTING POSES YOURS FOR ONLY [illegible]
LES BITCHES A SET OF 5 SUPERB FEMALE PHOTOS FOR ADULTS ONLY [illegible]
DANDY JIM A SET OF 5 SUPERB MALE PHOTOS FOR ADULTS ONLY [illegible]
* SPECIAL OFFER P.CATS & LES B. FOR ONLY [illegible] OR ALL 3 SETS FOR [illegible]
ALL SENT WITH A 7 DAY REFUND GUARANTEE BY 1st POST IN A PLAIN ENV. [illegible] ORDER NOW FROM [illegible] MANNERS (ART) DEPT [illegible] CRAWFORD ST., LONDON W1
[illegible]

INTERNATIONAL MALES ADVERTISER

[illegible]

SUPERIOR MALE PHYSIQUE PHOTOS

[illegible]

MEN IT CAN BE DONE

THERE IS NOW AVAILABLE A SOUND AND SUCCESSFUL METHOD OF IMPROVING VIRILITY AND INCREASING MAN'S VITAL DIMENSIONS. A METHOD WHICH IS 100% SAFE, INVOLVES NO DRUGS OR APPARATUS AND IS GUARANTEED.

For your FREE booklet and proof of results obtained in the strictest confidence and without obligation write to:

Ravensdale Products Ltd.
SECTION [illegible]
SPRINGFIELD ROAD, LONDON [illegible]

JOBS

INFORMATION
Just a very good reply ... people looking for ... for filling jobs.

[illegible]

TRANSPORT

MOVE IT

LET a MINI PICKUP move it. £1 an hour within 20-mile radius. Quote per mile outside that ... 01 – 533-3727

[illegible]

TAXIMOVES
722 7661

[illegible]

527-4028
NATIONWIDE SERVICE

BUY SELL

[illegible]

MUSIC

[illegible]

PADS

[illegible]

SWING

The Leading Magazine for Broadminded Girls & Boys 30s a copy or £2 per year for 12 issues. Order from: (Dep IT) Adds And Publications, 12 South Parade, York.

REVOLTING

[illegible]

MALES

INFORMATION
It is illegal for ... to ... advertisers to seek ... (... 21)

[illegible]

CLASSIFIED AD FORM

... PADS, BUY/SELL and TRANSPORT ... a word ... MESSAGES, PERSONAL, JOBS, PADS, TRAVEL & MUSIC ... per word. Box numbers ...

... ADS ARE NEVER INVOICED. All ads should be paid in advance.

... will be forwarded.

Ad ...

phone

Classification

Box number?

...

I enclose £

Send to IT 27 Endell St London WC2

ADULTS ONLY

Send for FREE illustrated catalogues NOW

DO YOU WANT TO GET MORE OUT OF YOUR SEX LIFE?

We have an extensive range of items designed to increase the intensity of sexual pleasure. Many of these have never before been available in this country. If there is something that you may have heard of but you can't get— try us!

Send for our FREE illustrated catalogue
47 Muswell Hill Broadway London N 10.
Room 8 Pellon Personal Products Ltd
Personal callers welcome

FOR HIP GUYS & GALS

[illegible]

Small, Medium, Large.

[illegible]

Catalog FREE [illegible]

APOLLO Dept 308
16 Curzon Street, London
W 1

NOW!
For
BROADMINDED
ADULTS
[illegible] FEM DOM
BONDAGE
MAGAZINES

[illegible]

[illegible]

[illegible]

---

kingsauna
Day and Night
Tel 937 [illegible]
Day 15/
Overnight 30/
Membership available
kingsauna
11 abingdon road
kensington high street
london w 8

SEX ONLY 10/-
[illegible]
♂ ♀

SEX OR FRIENDSHIP?
[illegible]

SEX NEWS
from SWEDEN
[illegible]
HABO S 10028 Stockholm 49 Box 49015
SWEDEN

---

send 10/- NOW to
THE KALEIDOSCOPE
79 Stacey Rd, Cardiff
for L·S·D ORGY
by BOB MURRIN
with erotic drawings!

a
NEW
short
story!

REACH OUT
[illegible]
REACH OUT P O BOX 4 [illegible] LONDON W 1

PRIVATE SWEDISH BOOK SERVICE
[illegible]

VISITING MASSEUSE
[illegible]

FORUM IS THE BEST THING THAT HAS HAPPENED TO SEX SINCE THE PILL
[illegible]

[illegible]

PREGNANCY TEST
[illegible]
[illegible] LABORATORIES
01-[illegible] 6815
[illegible]

TIME OUT
in London 1·6d

[illegible]

---

flamenco! flamenco
dine, wine, look & listen
every sunday night
8 pm to 11 pm
at the refectory restaurant
45 buckingham gate, sw1

For cheap painting that looks expensive phone Steve Schwarz (letter press & litho) or Mike Craddock (silkscreen) 01 254 0073

Gandalf's Garden

MYSTICAL SCENE
MAGAZINE
Mind
Revolution
in Issue 4
ATLANTIS RISING
Planetary Dreamer Chart
The Glastonbury Mystique
THIRD EAR BAND
THE WAY OUT
Pagan Cameron by Lilo
THE GLASTONBURY GIANTS
(Somerset's Secret Zodiac)
The GOD'S EYE ON UFO's

send 3/6 P O (post paid)
c/o GANDALF'S GARDEN
1 Dartrey Terrace, World's End
Chelsea London S W 10 FLA 6154

CANDLE
MAKERS
SUPPLIES.
WAX WICKS
DYES ETC
01-937 7703

- SUPPORT
- RELEASE
- before
- RELEASE
- SUPPORTS
- YOU

603 8654 Emergency
229-1753 Office

---

the it .

ensorium

24 years of Depravity and Corruption Anthologised

SEE W S Burroughs
Allen Ginsberg
Antonin Artaud
Morton Feldman
Claes Oldenburg
Alex Trocchi
Tom McGrath
Philip Lamantia
HEAR J J Lebel
Peter Brook
J P Sartre
Adrian Mitchell
John Fellx
Bradley Martin
Mal Dean
Peter Townshend
Michael X
Jeff Nuttall
Nathaniel Tarn
John Michell
Maharishi
TOUCH! Tuli Kupferberg
Jakov Lind
John Peel
Alex Gross
Buckminster Fuller
Julian Beck
Michael Chapman
John Esam
Simon Vinkenoog
TASTE Yourself

Approaching soon, small sums today

---

macrobiotic restaurant
136a westbourne terr w 2
(entrance round corner
on bishops bridge road)

open 6.30-12
closed mondays

its all happening

LONDON DAY BY DAY

FRIDAY MAY 9

[illegible]

SATURDAY MAY 10

[illegible]

SUNDAY MAY 11

[illegible]

MONDAY MAY 12

[illegible]

TUESDAY MAY 13

[illegible]

[illegible]

WEDNESDAY MAY 14

[illegible]

THURSDAY MAY 15

[illegible]

FRIDAY MAY 16

[illegible]

SATURDAY MAY 17

[illegible]

SUNDAY MAY 18

[illegible]

MONDAY MAY 19

[illegible]

TUESDAY MAY 20

[illegible]

WEDNESDAY MAY 21

[illegible]

THURSDAY MAY 22

[illegible]

FRIDAY MAY 23

[illegible]

SATURDAY MAY 24

[illegible]

SUNDAY MAY 25

[illegible]

[illegible]

CONTINUOUS

FILMS

[illegible]

THEATRE

[illegible]

SOUNDS

[illegible]

EXHIBITIONS

[illegible]

ARTS LAB 242-3407
182 DRURY LANE WC2

THEATRE

[illegible]

LECTURE SERIES

[illegible]

POP FILM SERIES

[illegible]

CINEMA

[illegible]

SPECIAL EVENTS

[illegible]

FREE

[illegible]

PASTORAL SCENES

FRIDAY MAY 9

[illegible]

SATURDAY MAY 10

[illegible]

SUNDAY MAY 11

[illegible]

MONDAY MAY 12

[illegible]

TUESDAY MAY 13

[illegible]

WEDNESDAY MAY 14

[illegible]

NAME [illegible]
ADDRESS [illegible]

RATE FOR ONE YEAR
[illegible]
BY A LOCAL DISTRIBUTOR
[illegible]
[illegible] St., London WC1. IT/56

THURSDAY MAY 15

[illegible]

FRIDAY MAY 16

[illegible]

SATURDAY MAY 17

[illegible]

SUNDAY MAY 18

[illegible]

MONDAY MAY 19

[illegible]

TUESDAY MAY 20

[illegible]

THURSDAY MAY 22

[illegible]

FRIDAY MAY 23

[illegible]

SATURDAY MAY 24

[illegible]

SUNDAY MAY 25

[illegible]

NON STOP

[illegible]

FREE

[illegible]

EROTICA

[illegible]

ROYAL FESTIVAL HALL
ROBERT PATERSON & JOHN COAST present
[illegible]
BRITISH CONCERT DEBUT
GORDON LIGHTFOOT
CANADA'S TOP CONTEMPORARY SINGER
[illegible]

PEACEFUL MUSIC CONCERT
JOHN FAHEY plus AMALGAM
[illegible]
Sunday May 18th, 8.00pm.
Collegiate Theatre, Gordon St, WC1

Electric Cinema Club
[illegible]

THE RESURRECTION CLUB
[illegible]
THE EXCEPTION Mon May 12
KILLING FLOOR Mon May 19
[illegible]

In The Cool Of The Evening
a concert with
THE LIVERPOOL SCENE
[illegible] JOHN FAHEY (From the States)
BLONDE ON BLONDE DOCTOR K's BAND RALPH DENVER compered by JOHN PEEL
Venue: Hornsey Town Hall, Crouch End Broadway N8.
Time: Monday [illegible] May 7.45pm.
Transport: [illegible]
Tickets: [illegible]

BRYAN MORRISON AGENCY
presents

the massed gadgets of auximenes
even more furious madness from

PINK FLOYD

introducing

• • the azimuth co-ordinator • •

(Stereo concerts — full 360 sound system)

May 16th	Town Hall	LEEDS
May 24th	City Hall	SHEFFIELD
May 30th	Fairfield Hall	CROYDON
June 8th	Rex Cinema	CAMBRIDGE
June 10th	Ulster Hall	BELFAST
June 14th	Colston Hall	BRISTOL
June 15th	Guildhall	PORTSMOUTH
June 16th	The Dome	BRIGHTON
June 20th	Town Hall	BIRMINGHAM
June 21st	Royal Phil	LIVERPOOL
June 22nd	Free Trade	MANCHESTER

madder & madder!!!

THURS 26th JUNE
ROYAL ALBERT
HALL LONDON
(Box office opens 12th May)

BRYAN MORRISON AGENCY LTD
14—16 BRUTON PLACE LONDON W 1

Concert Direction [illegible]
(01) [illegible]

Kral Majales

Allen Ginsberg

And the Communists have nothing to offer but fat cheeks and
eyeglasses and lying policemen
and the Capitalists proffer Napalm and money in green suitcases
to the Naked
and the Communists create heavy industry but the heart is also
heavy
and the beautiful engineers are all dead the secret technicians
conspire for their own glamour
in the Future in the Future but now drink vodka and lament
the Security Forces
and the Capitalists drink gin and whiskey on airplanes but let
Indian brown millions starve
and when Communist and Capitalist assholes tangle the Just
man is arrested or robbed or had his head cut off,
but not like Kabir, and the cigarette cough of the Just man
above the clouds
in the bright sunshine is a salute to the health of the blue sky
For I was arrested thrice in Prague once for singing drunk on
Narodni street
once knocked down on the midnight pavement by a mustached
agent who screamed out BOUZERANT,
once for losing my notebooks of unusual sex politics dream
opinions
and I was sent from Havana by plane by detectives in green
uniform
and I was sent from Prague by plane by detectives in
Czechoslovakian business suits
Cardplayers out of Cezanne, the two strange dolls that entered
Joseph K's room at morn
also entered mine and ate at my table and examined my
scribbles,
and followed me night and morn from the houses of lovers to
the cafes of Centrum—
And I am the King of May which is the power of sexual youth
and I am the King of May, which is industry in eloquence and
action in amour
and I am the King of May which is long hair of Adam and the
Beard of my own body
and I am the King of May which is Kral Majales in the Czecho-
slovakian tongue
and I am the King of May, which is old Human poesy and
100,000 people chose my name
and I am the King of May and in a few minutes I will land at
London Airport
and I am the King of May, naturally, for I am of Slavic
parentage and a Buddhist Jew
who worships the Sacred Heart of Christ the blue body of
Krishna the straight back of Ram
the beads of Chango the Nigerian singing Shiva Shiva in a
manner which I have invented,
and the King of May is a middleeuropean honour mine in the
XX century
despite space and the Time Machine because I heard the voice
of Blake in a vision,
and repeat that voice And I am King of May that sleeps with
teenagers laughing
And I am the King of May that I may be expelled from my
Kingdom with Honor, as of old
To shew the difference between Caesar's Kingdom and the
Kingdom of the May of Man—
and I am the King of May the paranoid for the Kingdom of
May is too beautiful to last for more than a month—
and I am the King of May because I touched my finger to my
forehead saluting
a luminous heavy girl trembling hands who said 'one moment
Mr Ginsberg'
before a fat young Plainclothesman stepped between our bodies
—I was going to England—
and I am the King of May returning to see Bunhill Fields and
walk on Hampstead Heath
and I am the King of May, in a giant jetplane touching Albion's
airfield trembling in fear
as the plane roars to a landing on the grey concrete shakes &
expels air
and rolls slowly to a stop under the clouds with part of blue
heaven still visible
And tho I am the King of May the Marxists have beat me upon
the street kept me up all night in Police Station, followed
me thru Springtime Prague, detained me in secret and
deported me from our kingdom by airplane
Thus I have written this poem on a jet seat in mid Heaven.

May 7 1965

Copyright © 1965 City Lights Books